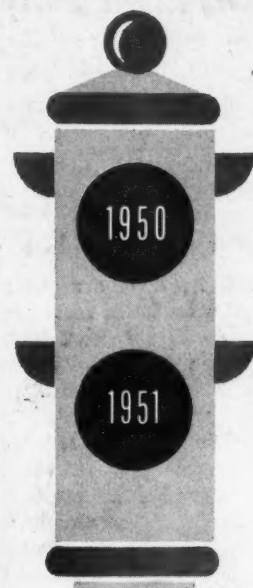
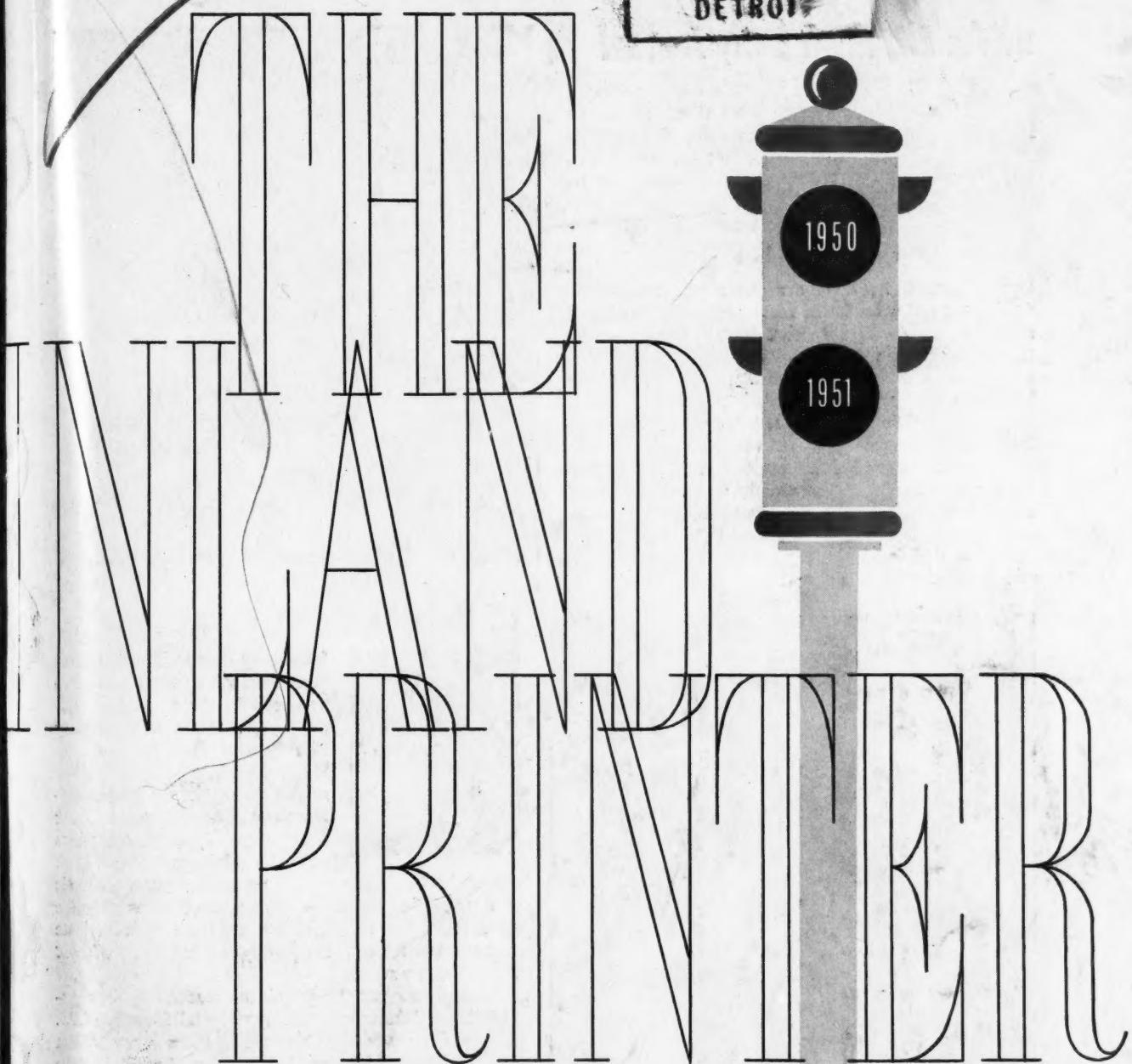


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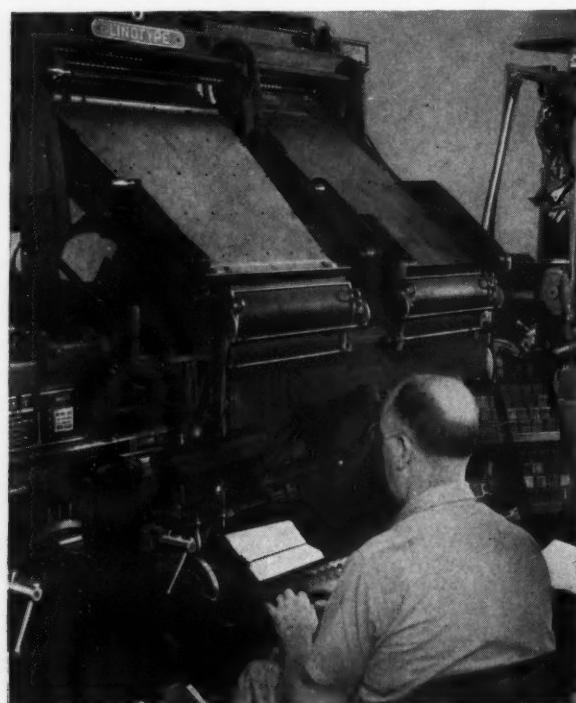
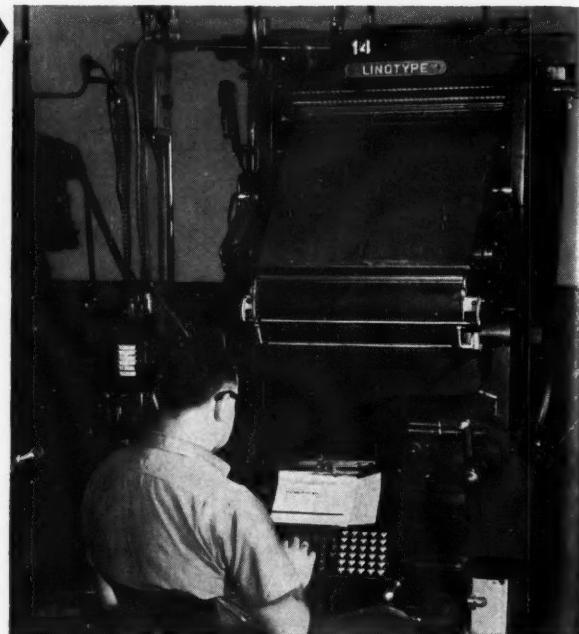
HOW LINOTYPE MIXERS MORE THAN PAY THEIR WAY...

at the *Elizabeth Daily Journal*

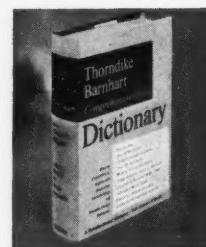
Hygrade Smoked	
Hams	10 lb. Average lb. 69c
Roast	Selected Beef lb. 87c
Bottom Round or Top Round	

"We were so pleased with our other two Model 35 Linotypes that we added this third one," reports Myron A. Pier, Mechanical Superintendent. And this new Wide Range Linotype Mixer is living up to everyone's expectations. It's turning out mixed foodstore advertising, news heads and straight advertising text in record time. By mixing 8-point text and 30-point display faces on the same slugs, make-up, lock-up and other "floor work" has been simplified; hand composition of display has been cut to the bone. Extra wide main magazines give it the capacity for both large display faces and the smallest text faces.

The Wide Range Model 35 Mixer is available with two or four wide 90-channel magazines or combinations of wide 72- and wide 90-channel magazines. For keyboarding even larger display faces, Model 36 Wide Range Mixer has additional capacity for two or four wide 34-channel auxiliary magazines.



at the *Country Life Press*



Dictionary composition ranks as one of the most complex production jobs known to printers and publishers. That's why Country Life Press turned to their two Model 30 Linotype Mixers when setting the text of the *Thorndike-Barnhart Comprehensive Desk Dictionary*. Type specifications called for mixing roman and italic faces with two different bold faces and special phonetic accents and symbols. Special keyboard layouts on the Model 30 Mixers permitted over 99% of this intricate text composition to be set quickly and accurately *without the use of any sorts*.

Such production efficiency is one reason why the regular edition of this new dictionary will retail for only \$2.75. It's also the reason why Country Life Press depends upon six Blue Streak Linotype Mixers—four Model 29's, two Model 30's—for setting complex texts.

The Model 29 Linotype Mixer is available with two or four standard 90-channel magazines or combinations of standard 72- and 90-channel magazines. The Model 30 Blue Streak Mixer has the additional capacity for two or four wide 34-channel auxiliary magazines.

MERGENTHALER LINOTYPE COMPANY
BROOKLYN 5, NEW YORK

• LINOTYPE •

Linotype Times Roman and Spartan Families

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Set in
Public
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Entered

Simplicity . . . the keynote of the Ludlow system of all-slug composition, for the Ludlow is quickly mastered by competent compositors, who will readily produce composition that is satisfactory for practically every requirement.

Efficiency . . . is another distinctive Ludlow quality, for the Ludlow method is direct—from copy to hot metal to form. No operations to "get ready to go" but immediate setting and casting of typeface matrices in sluglines, with practically all time charged to the job. Eliminating waste time means larger profits.

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Economy . . . is another Ludlow feature, for all work is handled and concentrated within a compact area, resulting in greater production. The use of Ludlow conserves floor space, permitting better routing of all operations. Simplicity of Ludlow construction also makes for moderate upkeep expense.

Dependability . . . is the experience of thousands of satisfied Ludlow users. With Ludlow on the job, not only do you have efficient composing room production, but you are able to take full advantage of pressroom and bindery capacity, and also to effect numerous profitable short-cuts all along the line.



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Set in members of the Ludlow Tempo family

Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copy, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$10.00 a year; three years, \$20.00. Entered as second-class matter, June 25, 1885 at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Lafayette, Indiana, under date of April 30, 1948. Copyrighted, 1951, Maclean-Hunter Publishing Corporation.

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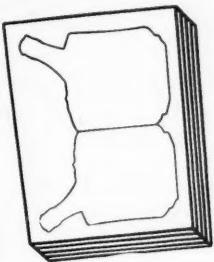
THE MEAD CORPORATION "PAPER MAKERS TO AMERICA"

Sales Offices: The Mead Sales Company, 118 W. First St., Dayton 2-New York-Chicago-Boston-Philadelphia

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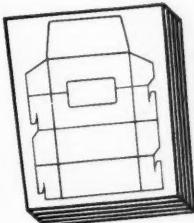
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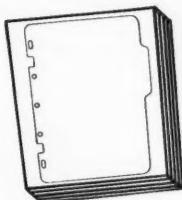
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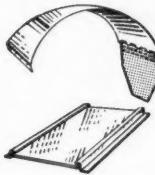
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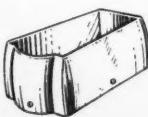
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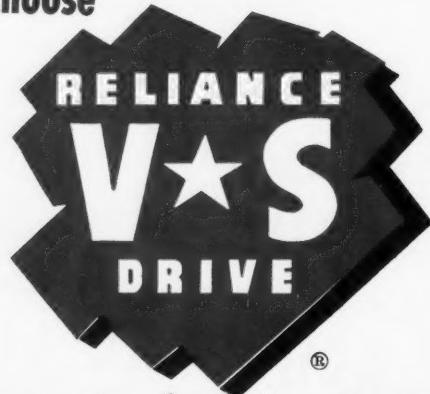
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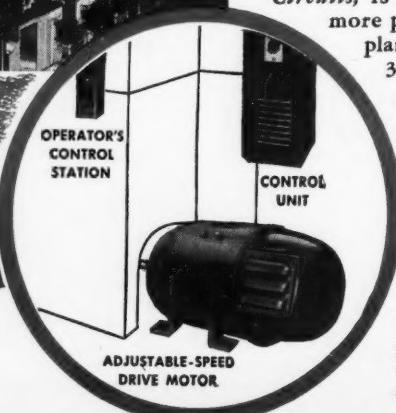
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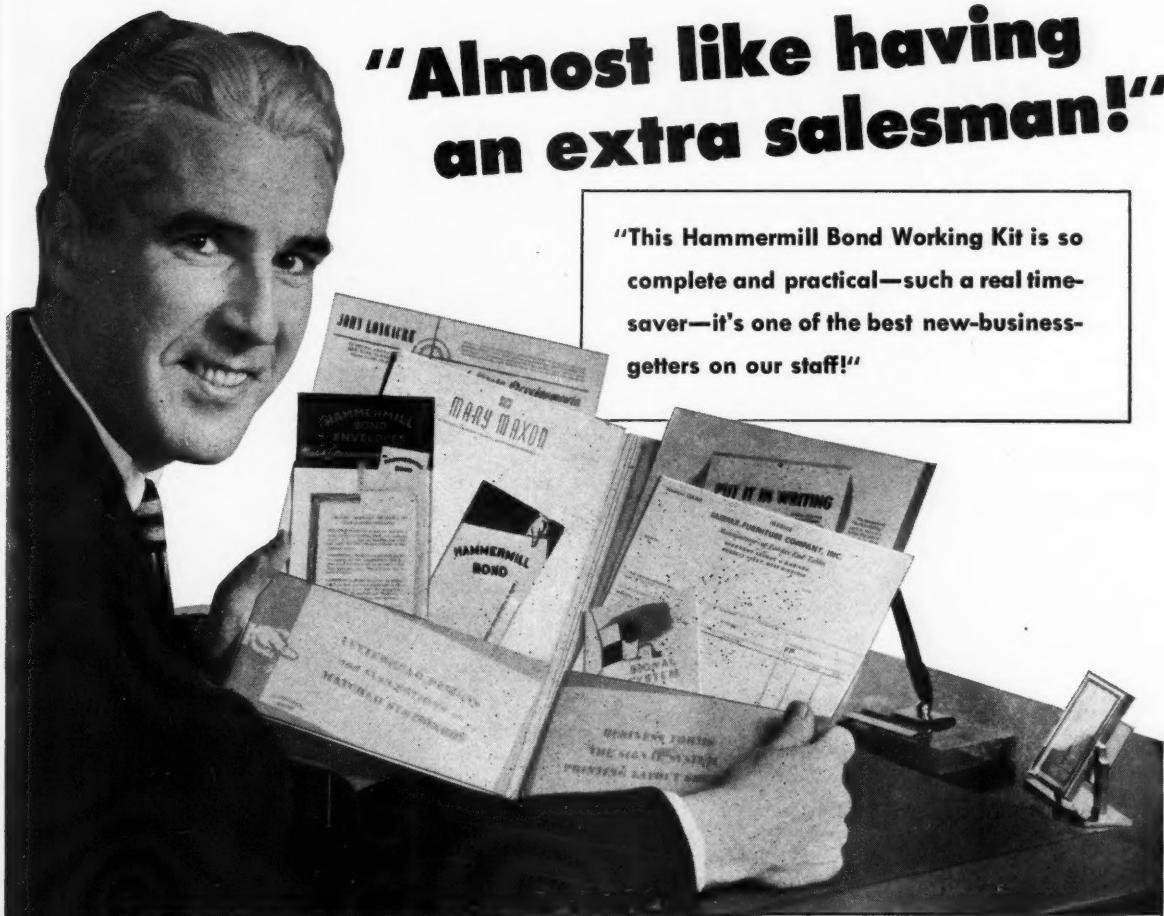
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WIDE RANGE —

- 4 fold plates in parallel section
- 3 fold plates in 8 page section
- 3 fold plates in 16 page section
- 1 fold plates in 32 page section

.... giving a wide variety of folds that combine parallel and right angle signatures.

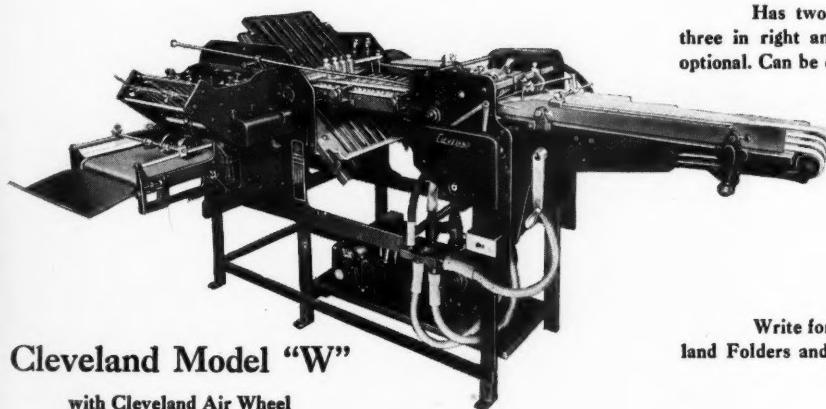
STANDARD EQUIPMENT includes Cleveland Air Wheel Continuous Feeder, diagonal roller feed table, swinging deflectors on all fold plates, diagonal roller Cross Carriers, stacker delivery, scorers, perforators and slitters for two-up work and multiple folding. Paster for 8 and 12 page work is available as extra equipment. Standard fold plate combination: 4-3-3-1.

FLOOR SPACE required: 16'2" x 9'7".



Cleveland Model "M S"

For sheets 25 x 38" maximum
For sheets 5 x 7" minimum



Cleveland Model "W"

with Cleveland Air Wheel
Continuous Feeder

... and for **FAST FOLDING OF LETTERS, CIRCULARS, FOLDERS and PACKAGE INSERTS**

Has two folds in parallel section, followed by three in right angle section. Rubber or steel rolls are optional. Can be equipped with either continuous suction or friction feeder, to automatically feed sheets, maximum 14 x 20", down to minimum 4 x 5" or 3 x 4". Standard fold plate combination: 2-3.

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for printing and converting

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Its father too, the Harris LTG, has been the foundation for many a business. The military model also did duty for the armed services on every continent.

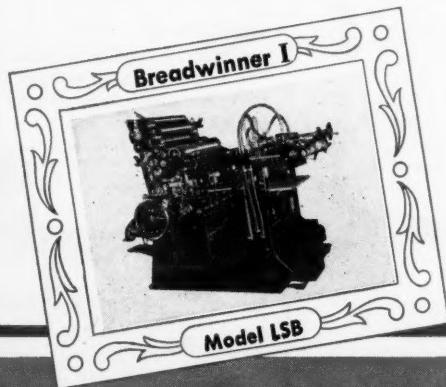
Now comes a press that will outperform them both in quality of print . . . saleable sheets per day . . . operating convenience. Particularly, it has the features which press owners and operators have asked for in a small offset press.

Today's race is too rugged for any but the top performers. That's why it takes a *new* Harris to stay out in front.

Ask us to prove how this 17 x 22 can increase your production.

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"A few appropriate remarks" . . .

... so read President Lincoln's invitation to make an address at Gettysburg. Popular legend has it that President Lincoln was almost equally casual in preparing his immortal words. Not so—say most historians—Lincoln did not jot down the Gettysburg Address during his train ride to the dedication.

It is now believed that his message was carefully thought out well in advance . . . and much of it written at the White House. Actually, there are five copies of the address in Lincoln's own handwriting.

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December 15, 1950

Mr. David W. Schukkind, President
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Dear Mr. Schukkind:

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Todd printing is precision printing. Our customers would not be satisfied with anything less, indeed would not, in many cases, be able to utilize anything less. Only precision cutting, the kind we are getting with Lawson cutters, enables us to meet their standards and ours.

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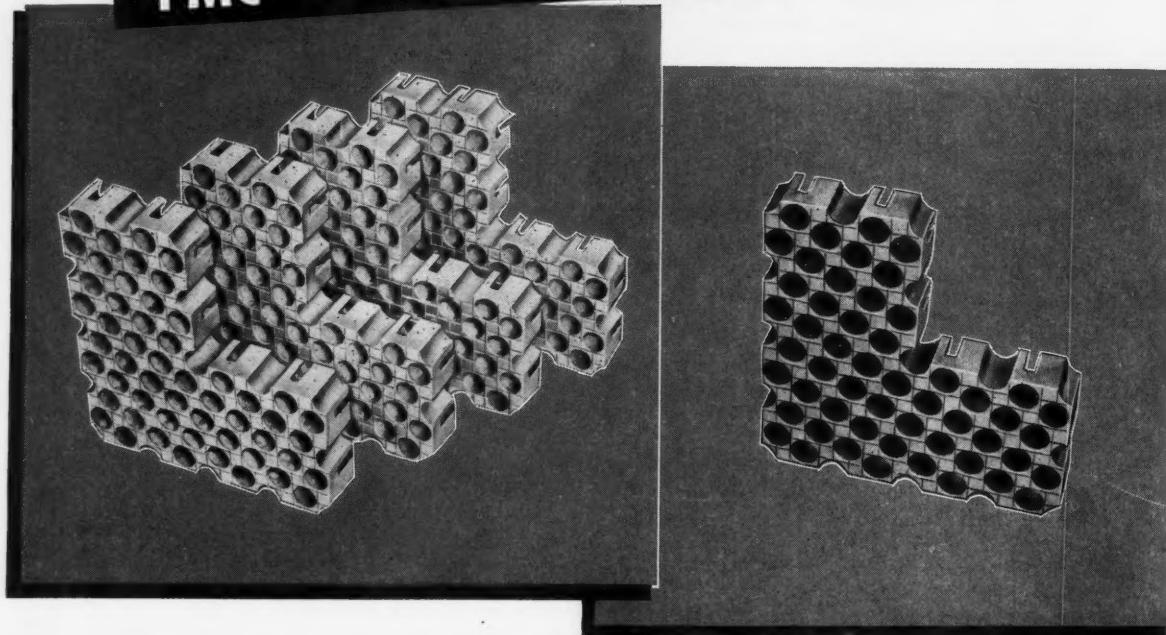
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Superintendent Printing Department

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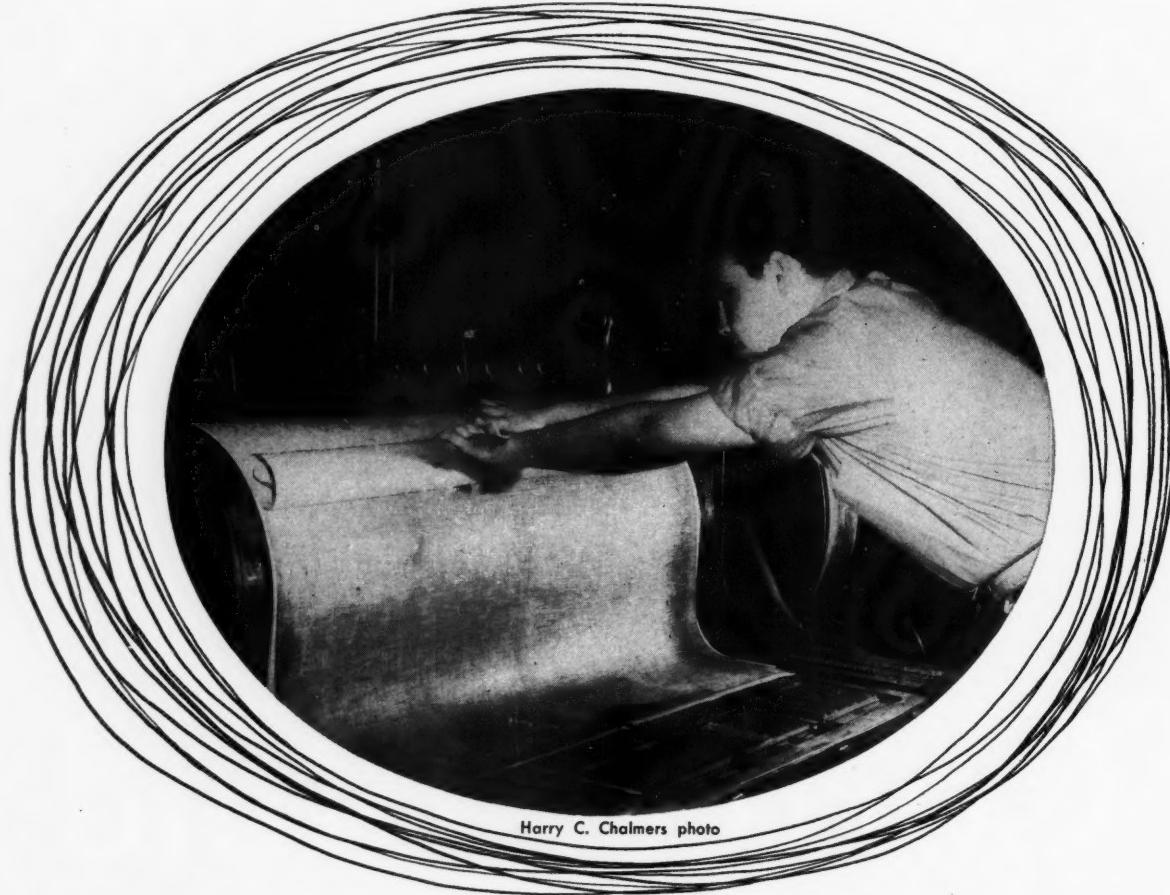
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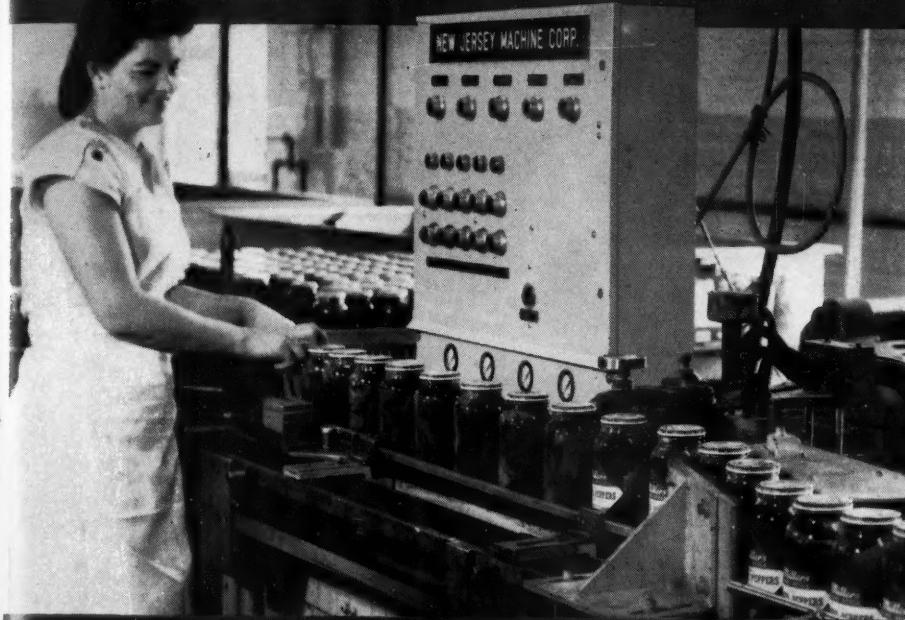
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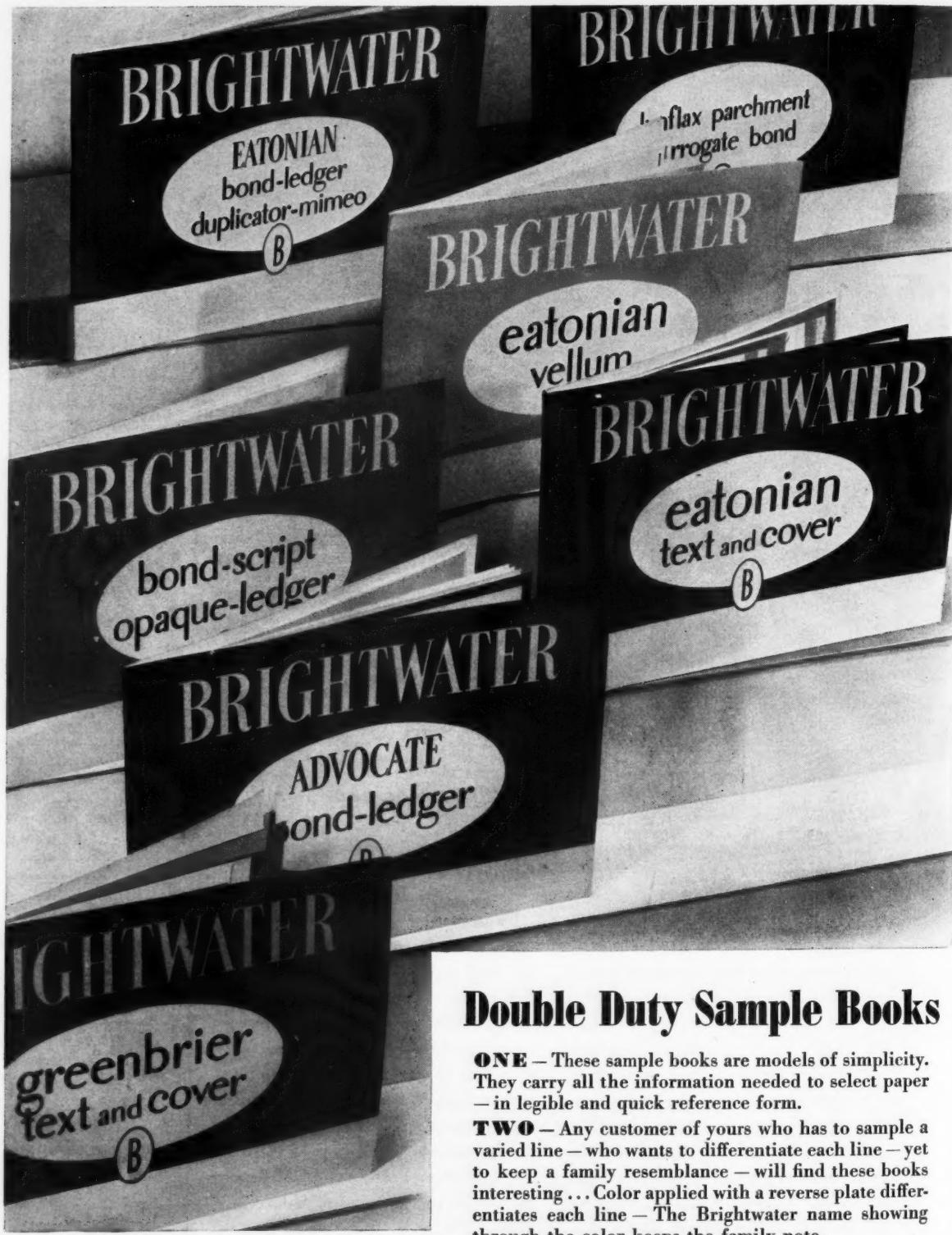
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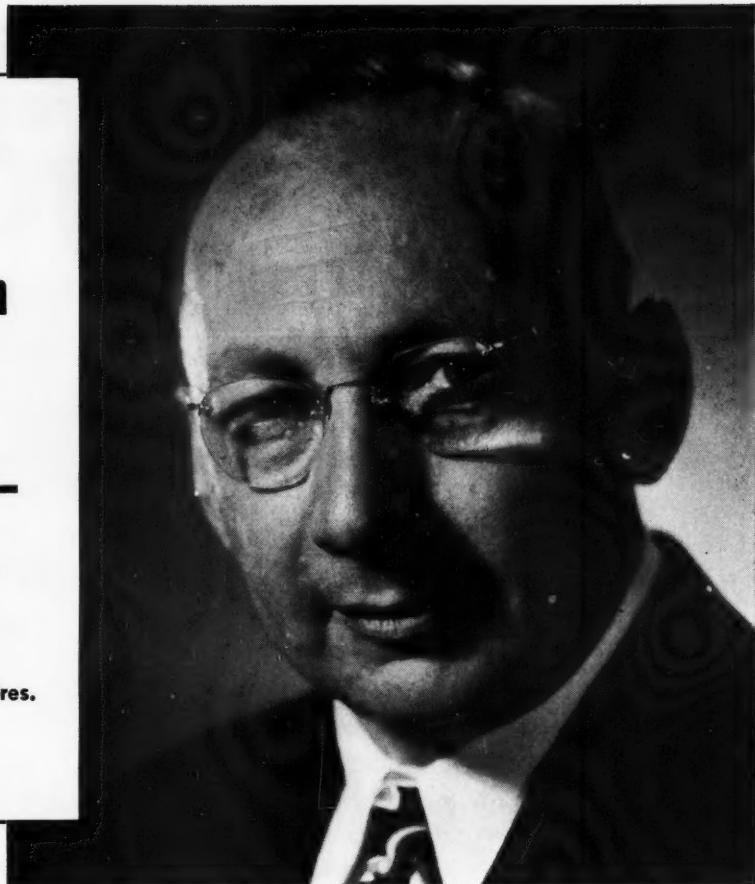
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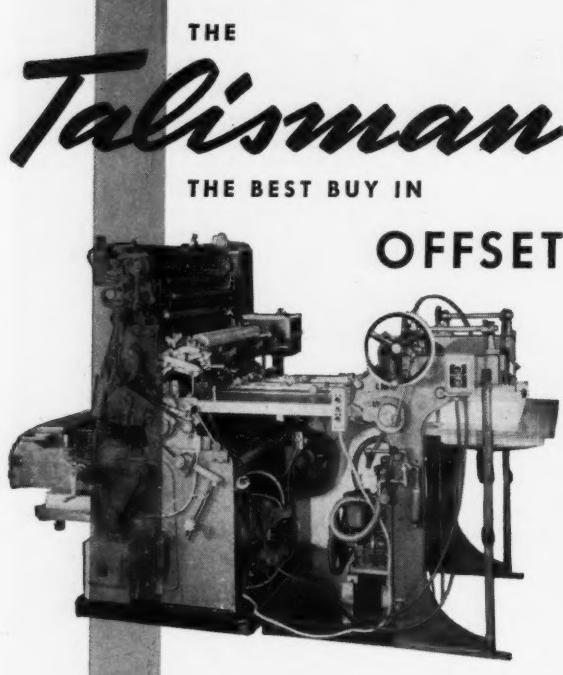
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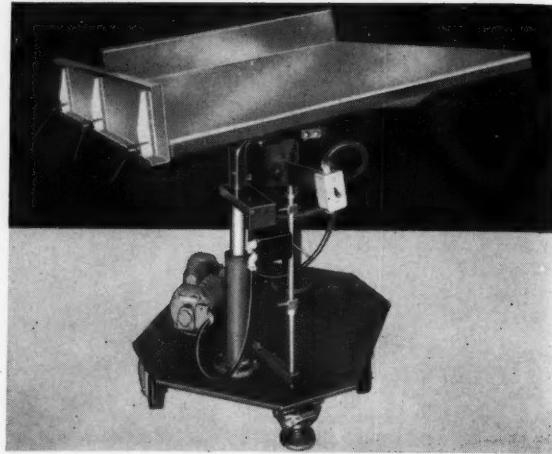
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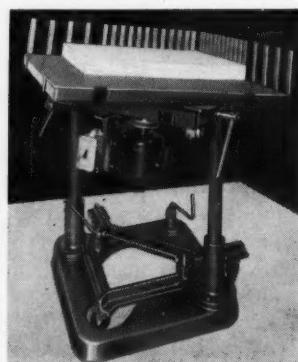
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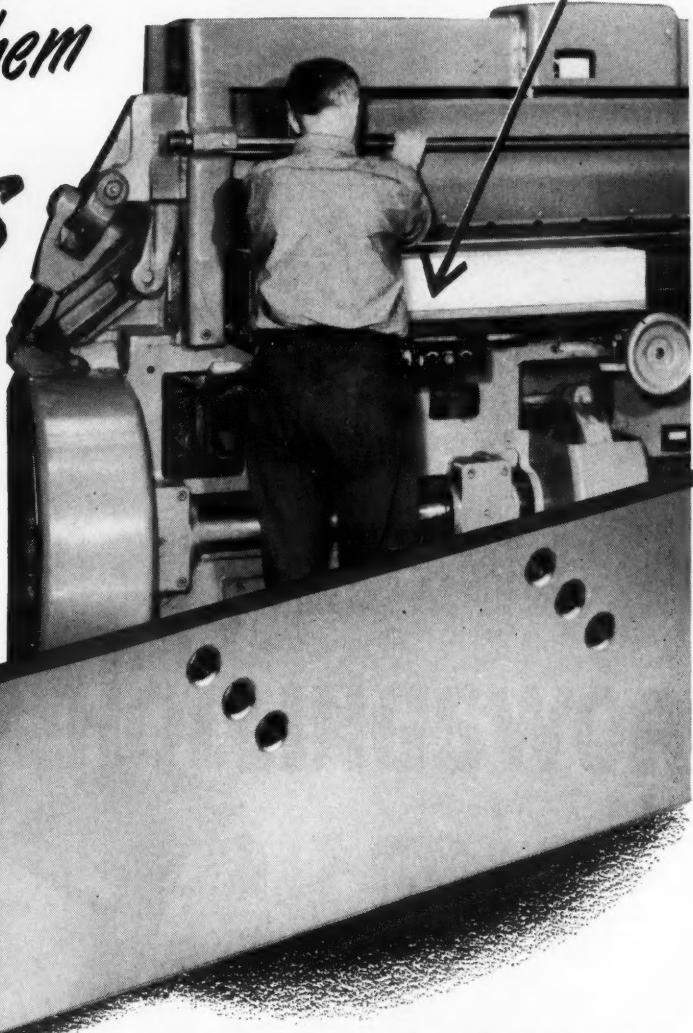


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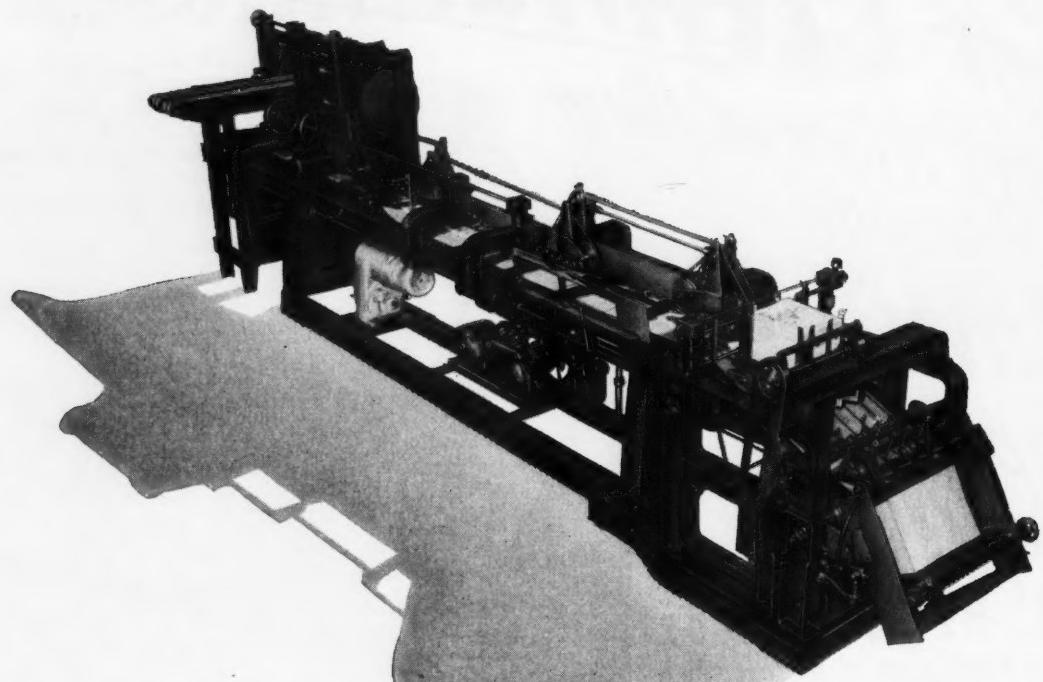
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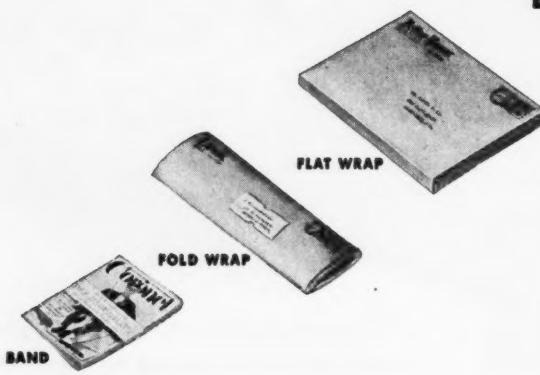
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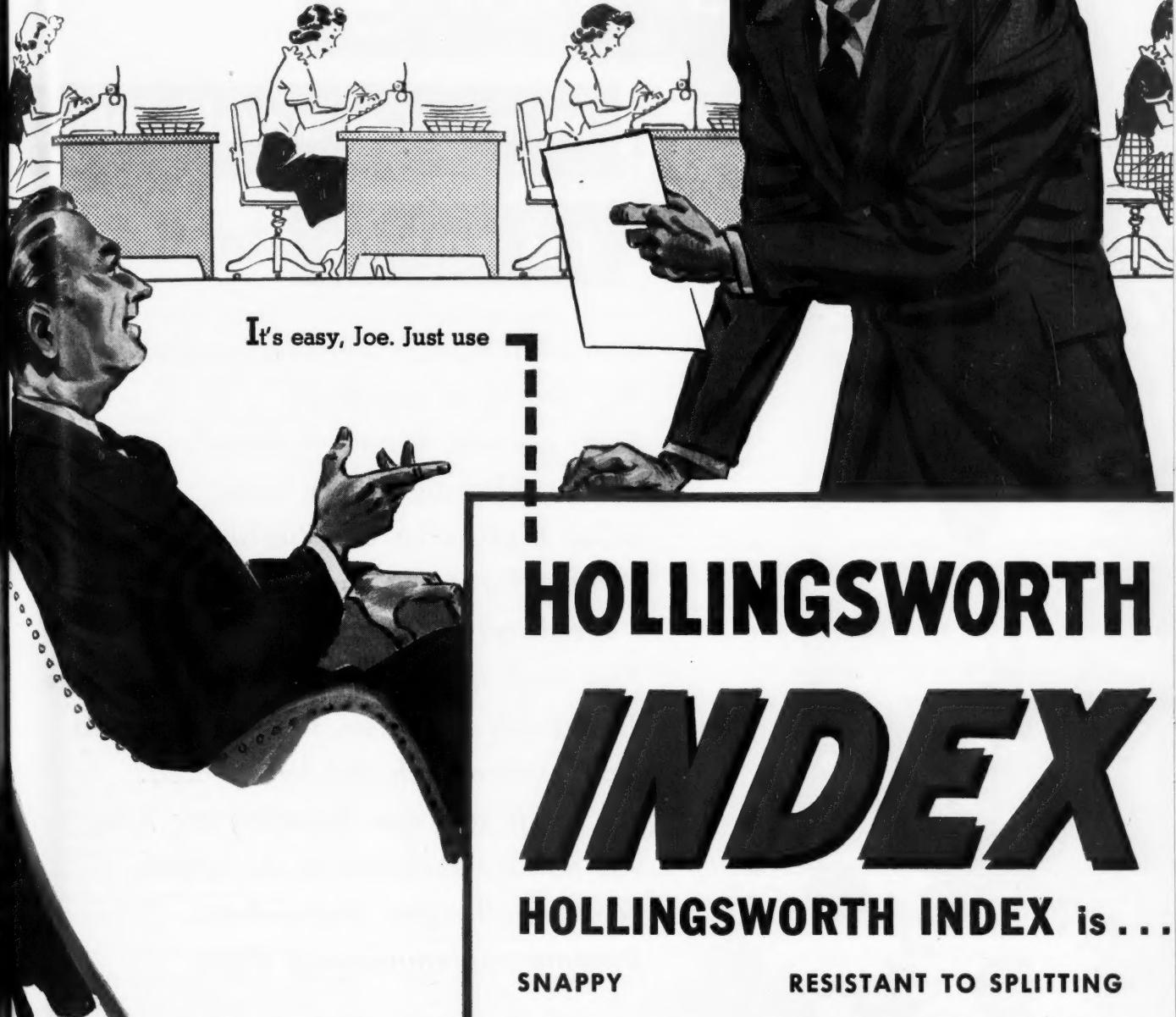
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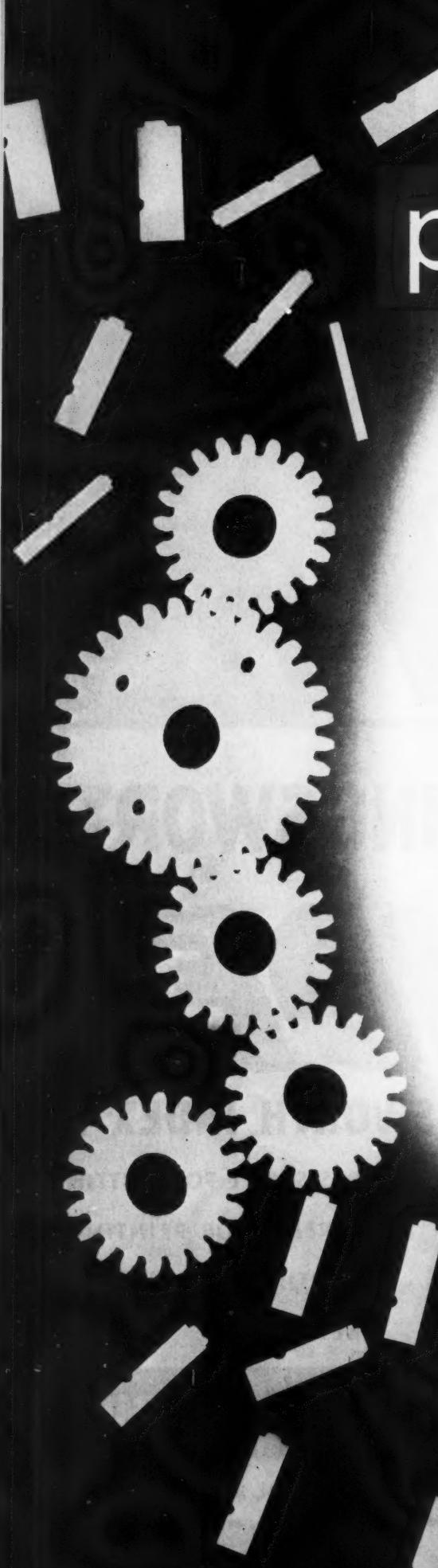
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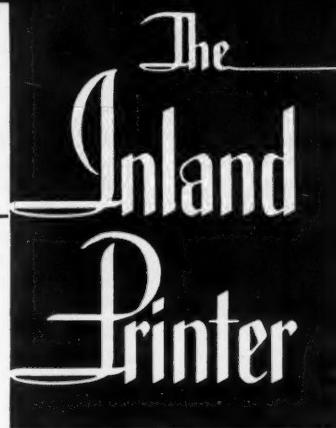


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*In me all human knowledge dwells;
The oracle of oracles;
Past, present, future, I reveal,
Or in oblivious silence seal.
What I preserve can perish never—
What I forego is lost for ever.
I speak all languages; by me
The deaf may hear, the blind may see,
The dumb converse, the dead of old
Communion with the living hold.
All lands are one beneath my rule;
All nations learners in my school.
Men of all ages, everywhere,
Become contemporaries there.*

James Montgomery, 1776-1854



Business Volume Up, Profits Down, in 1951 Printing Industry Leaders Forecast

• BUSINESS EXECUTIVES of the printing and allied industries have appraised the business outlook for 1951 in terms of developments and trends of 1950—and the wild card in the deck is the current politico-economic factor of governmental restrictions and some international measures which tend to hamper the graphic arts productive activity.

Postwar American industry has been stimulated by the need to replace, repair, and enlarge the plant and tools of our industry. While the general industrial picture indicates a sustained business volume, but with profits lower than in 1950, conditions might change radically in Congressional meetings. The President has announced his intention of asking for substantial increases in income taxes aimed at corporate profits. Whether the Congress will decide that it is time to cut expenses rather than send the national budget further into the stratosphere is unpredictable at this writing. Five billion dollars wrung from corporate profits would have a profound effect on national economy.

Need for Preparedness

In an attempt to furnish some sort of guide that printers can hold onto in planning for 1951, THE INLAND PRINTER went to a few key sources within the industry itself, and also among its customers. From the opinions gathered, a general pattern emerged. In some aspects it is a dark one, but from a business standpoint the general picture is not gloomy. Chiefly, it calls for a constant preparedness on the part of the printer to meet changing conditions, and to

keep his mind open and alert to pursue new and different avenues of business.

Among the difficult conditions that can be termed fairly certain are these: Shortages of working materials and manpower; decrease in certain kinds of promotional and advertising printing; probability of a lower net profit due to increased taxes, although there was some division of opinion on that score.

Plants Better Equipped

As a counter to these debit entries, there are indications of fresh sources of printing stemming from the defense effort, either directly or indirectly. There is a feeling among industry leaders that if printers are able to produce as well as they did in face of shortages during the past war, they need have no great worries along those lines during 1951. It is also pointed out that most plants are far better equipped now to operate under shortages of materials and manpower than they were in 1940, due to the improvements in machinery and methods made available since 1945.

Doubts assailing many printers, particularly those outside the very large centers, are summed up in a statement from George E. Strelbel, executive vice-president of Printing Industries Association of Western New York. It is the hope that some of the facts turned up for this article may dispel, at least to some extent, the fears of printers who find themselves facing this new year with a great deal of uncertainty.

This uncertainty of the printer is caused by the uncertainty of his

customers, Mr. Strelbel points out. "When general industry is uncertain as to its future, when planning of even moderate range is impossible; advertising and publicity are suspended. The same effect carries over into catalogs, manuals, and such items."

As to government printing contracts, Mr. Strelbel says: "Speaking only for this area there are very few plants which could qualify to do government work and those which have done so in the past did not find it satisfactory or profitable. Little or no defense work has been placed here yet, and how much there will be eventually is, at the moment, one of the imponderables."

He concludes: "When all these uncertainties are resolved, the printer will recognize what he has to adjust to, and will face conditions of manpower and materials shortages with fortitude once his orders begin to build up again."

Government Printing

That statement capsules pretty well the viewpoint of many printers looking ahead at 1951. Now, what's the rebuttal? A. F. Oakes, president, New York Employing Printers Association, and head of the Charles Francis Press, offers a partial one, although acknowledging, "as industry changes from commercial business to armament, various plants will be seriously affected unless they are able to get their share of business relating to the defense effort."

Mr. Oakes explains that in speaking of government expenditures for printing, he includes much more than the work contracted from the

Government Printing Office. "I'm referring also to the type of business that comes from various military installations and armament factories. A large number of these factories will increase or initiate the production of house organs and personnel literature. In addition, there will be a normal increase in printed forms necessary for management and production within those factories."

Mr. Oakes believes that printing generally should have a good year in 1951. He stated: "My reason for holding this opinion is the high industrial production that is going on in civilian industries, plus the additional money being appropriated by Congress for armament production. It is a known fact that the state of the printing industry follows close upon the total production for the country. All the indices that have been compiled by various newspapers and magazines indicate that the country is operating at almost the highest point in its history. So, the combination of high civilian production and government business should tend to keep most printers operating at a satisfactory rate."

Faced With Shortages

Regarding shortages of materials and manpower, Mr. Oakes remarks: "The printer will have an extra hard job of producing the business he sells at a satisfactory profit. He is going to be faced with shortages of materials and manpower. The rising call for inductions through the draft is definitely going to produce a shortage, particularly among unskilled workers. Recall of reservists and National Guard units may also take some skilled employees. Attention should be given at this time to the possibility of training replacements for these people.

"Already we are receiving notifications of restrictions on materials. As the situation gets tighter, the present system of voluntary controls will be eliminated, and a more stringent rule over our supplies installed. At the present time we are suffering shortages of paper, at least to the extent that we cannot go to a paper jobber and pick up any kind or quantity we need. However, our experience during the last war indicates that few, if any, printers will have presses standing idle for lack of a paper supply. We may not be able to give each customer the exact paper he wants, and we may not be able to satisfy individual job requirement specifications, but very few printers will suffer idle equipment for lack of printing paper."

Mr. Oakes concludes: "The combination of manpower shortages and restrictions on materials, in addition to increased operating difficulties, will have a definite effect on profitable operation of our plants. The years right after the war, which have been picked as the basis for figuring excess profits, were, by and large, the best years that the commercial printing industry ever experienced. If we, as an industry, are able to equal those years in production and profits, I don't think we'll have cause for complaint. But it will take large amounts of industry and foresight in operation of our plants to attain that goal."

The Tax Question

In respect to taxes and profits, Robert H. Caffee, president of Printing Industry of America, and president, William G. Johnston Company, Pittsburgh, sees danger ahead. "It is certain that higher corporate taxes in 1951 will make sound financial management more difficult for companies in the traditionally low-profit printing industry. An excess profits tax would work additional hardships on small businesses like printing, which are less stable than the large corporations in other industries. Companies most severely hit would be those which have grown considerably since the base years of 1946 to 1948."

Mr. Caffee prefacing his outlook statement with this counsel: "Advance planning, even for only a few months, is all but impossible, and the manager of a printing business must pretty much 'play by ear' as he watches the shaping of events and conditions beyond his control."

The body of Mr. Caffee's statement follows:

"During World War II the commercial printing industry produced tens of millions of dollars worth of printing annually for the Government Printing Office, military agencies, and war production plants. The government will again depend upon the industry to handle a heavy volume of printing which is surplus to its own facilities as the defense program is speeded up. Some of this work is already flowing to the industry, and will probably do so in a steadily increasing volume during 1951."

"Meantime there is likely to be a slacking off of nondefense printing as industries which printing serves convert to defense production, and credit curbs and materials shortages reduce the supply of consumer goods which can be promoted and sold.

During World War II some printing companies suffered severely when normal civilian printing dropped sharply months before war and war-related printing took up some of the slack. Short of an all-out war, it is believed the transition may be less severe this time.

"The industry is in a much better position to take care of government and defense-related printing than it was during World War II because of its expanded and modernized facilities and an increase in the number of skilled workers. Since 1946 the industry has installed several hundred million dollars worth of new and faster machinery. Maximum use of these facilities will depend in part upon the availability of materials and the extent to which the industry can retain its skilled manpower.

"The industry in 1951 will no doubt be faced with problems of materials shortage similar to those encountered during World War II. Whether in the same degree of severity will depend upon the size and acceleration of the defense program.

"Supply of paper will certainly become a problem again as the defense production gets into high gear and military needs take a larger portion of the pulp supply. National Production Authority officials believe that no paper controls are necessary now or in the immediate future, but the picture could very well change by the middle of 1951. Other shortages which may develop include stitching wire and chemicals used in the manufacture of paper and ink, and for the lithographic process.

The Manpower Question

"There is some hope that magnesium may, in a year or two, alleviate shortages of copper and zinc. The present volume of this metal used in the printing industry is in danger of being shut off completely during 1951 because magnesium rolling mill capacity at present is not equal to aircraft needs. However, completion of new rolling mill facilities in mid-1952 may free a considerable amount of this metal for letterpress photogravure and relief offset.

"The major manpower problem in the printing industry is likely to be concentrated upon apprentices of draft age and young journeymen who are reservists in the armed services. Most of the industry's increase in manpower—42 per cent in 1947 over 1939, according to the U. S. Census of Manufactures—has been in these younger age groups. A large percentage of the industry's production workers are beyond the draft

age, but the loss of younger men would put a severe burden of overtime and double duty on these older men."

Importance of "employee communications" was heavily underscored by the fact that a group of industrial editors in this field were invited, early in January, to confer with President Truman and members of his Cabinet. K. C. Pratt, of K. C. Pratt, Incorporated, industrial relations firm, describes the purpose of this conference as being, "to emphasize and outline in detail the role of better labor-management relations as conducted with the aid of printed material."

During the coming year, Mr. Pratt declares, the field of defense plant industrial communications will be functioning "as an essential part of the defense program."

Ellis Prudden, president, House Magazine Institute, states that the target for industrial publications is "to maintain employee morale, and to tie in with the mobilization effort in every possible way." He outlines the responsibilities of printers as follows: "If paper, metal, and other supplies essential in printing become short, industrial editors will need the fullest co-operation of their suppliers in working out ways of achieving the maximum possible effectiveness within the scope of whatever limitations may exist."

More Controls Ahead

Views of the small shop printer (of which there are over 6,000 in the United States) are voiced by G. E. Leach, of Des Moines, Iowa. Mr. Leach predicts that 1951 will be a good year, "as good as 1950, in volume of business—but I doubt if the profit will be as great. There will surely be controlled materials, shortages, higher material and labor costs. All of these things mean that the printers will have to give their offices strict supervision. We are always optimistic about our business—and do not see how anyone can be successful without holding that view."

Colonel E. W. Palmer, president of Kingsport Press, comments on business prospects in the book manufacturing field for 1951, and in his fourth point mentions a subject of vital interest to our industry:

"One: While the trade book field appears in somewhat of a quandary over the inroads made by the so-called 'pocket-book-size' books and by the introduction of combination \$1.00 and \$3.50 editions simultaneously, it appears probable that the

general volume total will be even higher than in 1950.

"Two: In the textbook field the broad expansion of school facilities and the beginnings of the impact of the heavy increase in birthrate during World War II and the immediate postwar years are indicative of greater needs for textbooks, especially in the elementary text fields.

"Three: It is still anyone's guess as to what the expanding defense-war program will mean to the book industry. It is probable that it will not, at least for another year, bring any severe increase in the production by civilian publishers of special texts for the armed services, but that could follow soon.

"Four: Daily indications from the nation's capital foretell the early institution of some forms of industry controls, with probable wage-and price-fixing limitations for some industries, and priorities and

allocations of scarce materials as a natural sequence. I have already been approached to indicate my attitude toward returning to Washington for the purpose of re-establishing some form of Printing and Publishing Division organization and administration, such as I headed during World War II. So far, I have not given a decisive answer and have not been called for a decision. Undoubtedly, someone will need to undertake this quite huge task, and it would be obviously best to have someone who is fully familiar with the over-all industry.

"Five: The materials employed in bookmaking have already been advanced in price, not once but, in many instances, several times since last June. It appears obvious that book manufacturing costs are on the upward trend and will result in higher manufacturing prices during 1951."

From a representative of a substantial field of printing business comes a message of faith in the graphic arts to adjust to conditions and accomplish the job expected of them. Frank Frazier, executive director of Direct Mail Advertising Association, says that, in working terms, 1951 "means using all our know-how, our ingenuity, and our skills so that we can continue to do the job more efficiently and within reasonable cost." But co-operation among all branches of the graphic arts, he declares, is essential. "We are all in the same boat. We have the same interests, the same objectives. We can, and must, and will pull together. In times of emergency and crisis, printers can help direct mail in many ways, and direct mail can help them."

Direct Mail Forecast

Direct mail, Mr. Frazier assures printers, will continue to have a large place in commerce, despite shortages and emergency conditions. "There will be a need for direct advertising—to keep dealers and users informed, to show how goods can be used to better advantage, to train people for new jobs, to maintain lines of communication in business, industry, and government."

He sees one function of direct mail that will be increased because of the emergency. "As the manpower situation becomes more serious, direct mail will have a greater burden to bear—to do some of the selling and promotional work that has been done by men. And while helping industry do this job, printers will find that they themselves can use direct

LETTERHEAD CONTEST Winners!

"The first prize won in '51' may well be the boast of Max McGee, talented compositor and competitor of Springfield, Illinois, who got first prize in The *Inland Printer* Letterhead Contest with thirty-six points. He was also the outstanding points winner of the contest, with nine entries receiving points.

Seven awards were necessary in the selection of the five best letterheads from 200 entries submitted. Forty-six of the entries received one or more points in the final judging.

Second prize winner, with a total of twenty-nine points, is O. E. Booth, of Des Moines, Iowa. Mr. Booth produced three point-winning letterheads.

J. F. Tucker, of New Philadelphia, Ohio, and G. H. Petty, of Indianapolis, Indiana, tied for third prize with twenty-six points each.

Bo Berndal, of Solna, Sweden, and Mr. Tucker tied for fourth prize with twenty-five points apiece.

Ernest A. Scammell, of Melbourne, Australia, won fifth prize with twenty-four points.

Our next issue will present the widely known typographers who comprised the ten-man jury of experts and also a tabulation of the way they made their selections. Watch for the series of reproduction of winning letterheads.

mail to a greater extent than ever before to do the same selling job."

Mr. Frazier sums up the problems ahead in direct mail production as follows: "Our problems, which we have solved successfully from 1940 through 1945, will be to find ways to stretch paper, to avoid frills and furbelows, to achieve effects of extra color without additional press runs, and to sharpen the printed appeal."

He concludes: "Direct mail's 1950 volume has run about \$900,000,000, according to the figures we have checked. And most of it goes for printing. Business is finding out that it pays to use more and more direct advertising to sell goods, to keep them sold, to help their efficient use.

"I am confident that by working together for the common good during the coming year, we shall be able to solve our problems and achieve the results we all want to preserve our way of life. You can count on the Direct Mail Advertising Association to do everything possible to co-operate with printers and the graphic arts industry in helping printing fulfill its responsibility to the U.S."

J. Homer Winkler, technical advisor to Battelle Memorial Institute and first vice-president of the International Association of Printing House Craftsmen, says, "Undoubtedly the national emergency will have the effect of reducing the volume of printing machinery being manufactured in proportion to the reduction in the manufacture of other consumer goods. This effect may be more pronounced in the case of the design and development of any new equipment, although where such equipment would effect appreciable savings in production costs, it is likely to receive a priority rating.

Greater Need for Research

"Certainly the national emergency will not decrease the amount of research being done for the printing and publishing industries. As a matter of fact, the need is greater than ever in order to solve a whole new set of problems which face the industry because of shortages and restrictions of material, manpower, and the applications of price and wage controls. Research will be required to develop substitute materials, to find ways of saving critical materials now being used, to keep the costs of production from increasing, and to continue a diligent search for the most efficient manner to produce printing."

R. Mort Frayn, of the Frayn Printing Company, Seattle, Wash-

ington, remarks the difficulty to give any opinion as to business prospects during today's unsettled conditions but says, "My opinion would be that there should be a general business increase in the Pacific Northwest for 1951. This is based on the normal business and population increase in our area, naturally accelerated by the defense program.

"Seattle is still hard hit because of the extremely high labor cost and our unfavorable hour conditions. This fact, I believe, more than any other, has prevented large plant expansions in this area. There is a growing tendency toward consolidation to answer this labor problem.

Ray F. Frey, of Frey and Cunningham, of Denver, Colorado, expresses opinion that "Forecasting for 1951 is no small chore. Facing increased labor costs, together with the continual rise in paper and material prices, we can expect the loss of a sizable volume of business to cheaper processes. This always happens when a price rise of conse-

quence is put into effect in our industry.

". . . I am not discouraged but rather hopeful. What happens after 1951, I wouldn't venture a guess at this time."

Forecast from the South

Down in New Orleans, Louisiana, H. N. Cornay, president of H. N. Cornay, foresees ". . . we will undoubtedly have all the business that we will be able to produce, from the standpoint of materials available to any individual, and also manpower—with manpower being right at the top in the situation.

"My opinion is that in the first half of next year we will see a slight readjustment and scrambling on the part of some mills to get rid of undesirable business, and to take on a few desirable accounts. . . . I think that there will be no such thing as a free market in paper.

"As far as manpower goes, we have not in the past four or five years made an appreciable change

HOW TWO ASSOCIATIONS VIEW 1951

"Photoengraving management is better prepared to serve letterpress printing during the twelve months of 1951 than it was in the wartime period which began in 1941.

"The photoengraving industry in general is well equipped with the latest and most up-to-date procedures in the use of materials and machinery. These have contributed materially to the constancy of quality of product during the past five years.

"The combination of the flush-mounting press and the photoengravers' band saw are two pieces of equipment applicable *only* to photoengraving in serving the letterpress printer. The end result produced gives photoengravers an exclusive way of serving letterpress printing in a long needed manner that definitely aids the printer in the reduction of his costs.

"Photoengraving management is in an excellent position to fully and ably serve letterpress printing during the economic crisis now facing American business." — Frank J. Schreiber, the executive secretary of the American Photoengravers Association.

"The International Association of Electrotypers and Stereotypers, Incorporated, intends to follow a very flexible policy in 1951 in order to meet conditions as they change. Since President Truman's radio talk

on December 15 and the subsequent War Emergency orders, prospects have already changed from what they appeared to be on December 12 when we had our executive board meeting. Other changes are sure to follow.

"We expect that materials will be progressively harder to get, that manpower will be reduced by a substantial percentage, governmental regulations will circumscribe the use of materials and supplies more and more as time goes by.

"We intend to keep our membership informed of new regulations and their interpretations, and will do our best to see that all supplies and materials legally due are made available to the industry.

"Conservation of scarce materials will be imperative and we intend to keep our membership informed on the very latest methods of such conservation.

"Between scarcity of supplies, regulations covering such supplies as are available, and an expected decrease in manpower, the electrotypist and stereotypist will need the full co-operation of their customers. No customer should expect the customarily excellent service he received under the normal operating conditions." — Clint C. Barnes, president of International Association of Electrotypers and Stereotypers Incorporated.

in the number of people coming into the industry as potential craftsmen. With the draft beginning to siphon men off and others being attracted to boom industries, the prospects are that the mechanical departments are going to suffer very serious shortages.

"I am optimistic about our ability to get all the business that we are able to produce, but I think the proprietors and operators of printing establishments are going to have many, many tough years ahead in attempting to produce the requirements of their customers with materials and facilities available."

Thomas P. Henry, of the Thomas P. Henry Company, at Detroit, Michigan, gives a prediction from the Motor City. "We, in Detroit, find our situation extremely uncertain because of the threatened cutbacks in production of automobiles, without any war orders to compensate for this loss.

"We expect a shrinkage in our volume of business next year with an increase in our costs. From the printing standpoint, the only bright spot may come from the fact that credit restrictions and substitute materials may require the first real sales promotion the automotive industry has needed for ten years."

The Supplymen's Outlook

The outlook on printing supplies and machinery is given by Harry W. Knoll, president of H. B. Rouse and Company, who has this to say: "In looking over the prospects of 1951 we believe that most printing plants will be very busy in '51 and that generally our industry will be extremely active.

"Regardless of what the international situation may develop into, we believe that the heavy defense program which will get underway some time next year will involve a considerable amount of printing effort, as it has done during any similar period. This, along with the normal printing which is required for civilian purposes, should make a very active market for the printing trade.

"We do feel that printing equipment manufacturers are going to feel the pinch of the manpower shortage and the fact that their raw materials will be curtailed to some extent.

"If our defense program does not develop into anything more serious, it would seem to me that most printers would be able to obtain the equipment they might require during the first quarter or first half of

1951. After that it might be somewhat more difficult.

"Undoubtedly, some of the development work in the industry will be diverted to the defense effort, but in the long run this usually reacts favorably to the industry as many of the defense developments that are revolutionary may later work to the advantage of our industry where applicable.

"In making these statements we realize that the situation can change rapidly, due to the fluctuation of the international situation, but generally we believe these are the overall trends."

Demand for Equipment

George S. Dively, the president of Harris-Seybold Company looks for "a year of heavy demand for printing equipment. This demand may be met only partly, however, because of the limits imposed by the availability of materials. The availability of materials for printing equipment, of course, depends upon the extent to which the armament program absorbs the supply. This absorption for armament is currently and rapidly increasing.

"We do not expect the production of graphic arts equipment to be completely curtailed, however, even in an all-out war. Shortages of printing equipment encountered in World War II indicated rather clearly that a certain amount of new machinery should be allotted to the graphic arts industry if it is to remain effective in an emergency period. Today the relationship between a healthy graphic arts industry and a healthy national economy is more fully recognized by planning and control agencies of the government.

"In the present mobilization period, we plan to continue producing printing equipment within the limits imposed by material and manpower shortages. Of course, under a partial or total war economy our operations will be scaled to full support of national policy. If the emergency becomes more grave, we expect an increased conversion.

"Insofar as printing and publishing is concerned, the volume of printing and advertising continues to increase. This trend is not likely to be reversed but will probably continue within the limits of the availability of paper. Paper shortages are beginning to occur despite the expansion in pulp and paper producing capacity in the postwar years.

"In general, our feeling is that printing and publishing and the related printing equipment industries

will continue to increase in importance regardless of the turn of international events."

Herb Gaetjens, of Gaetjens, Berger and Wirth, has written us, "We are optimistic about the possibilities of good sales volume in the printing ink business. The experience of 1941-45 taught us that small though the printing ink industry may be, it is a vital part of a war-time economy.

"We do expect an increasingly difficult time in obtaining raw materials. We are already hit with government orders restricting the use of cobalt and tin, and in addition there is considerable allocation of materials by our suppliers in order to distribute as fairly as possible the quantities available. The printing ink industry competes indirectly, as does most every chemical processing industry, with demands of the military for war material. That we must come off second best in such competition is a foregone conclusion."

Printing Remains Essential

G. L. Erickson, vice-president of the Braden Sutphin Ink Company, while decrying the role of prophet, says he cannot get as pessimistic about the immediate outlook as most people already are. Mr. Erickson adds "Of course, there will be some shortages in getting ready for a war, and this war will again be different. The emphasis will be on jet planes, rockets, and many other different materials than were used in the last war. . . . These changes in planning have already created shortages in cobalt, lead, zinc, and some other materials which affect the printing and printing ink industry.

"I wouldn't be surprised next year to find quite a slump of buying in colors and many other raw materials necessary in the printing industry, and to find a surplus of these materials in spite of our stepped-up production for defense, with the exception of a few materials.

"Again, personally I can't get as pessimistic as most people already are. I believe the sun will continue to shine fairly bright during 1951, once we have quit worrying about the temporary overcast."

In general, it is well to bear in mind that printing is essential to every field of human endeavor. It will be essential in 1951. Nobody expects it to be an easy or a light-hearted year. It may be a bad one for the printer who sits back, thinks in terms of the recent past, and adopts a defeatist attitude.

How Charts Can Help Lower Your Variable Hour Costs

By M. D. Binford

• MR. WEBSTER's definition of the word "standard" which seems to fit our case is that which is established by authority, custom, or by general consent, as a model or example; criterion; test.

A standard hour cost is an element established by historical facts coupled with a knowledge of expense incurred periodically. An efficiently operating cost system will disclose the productive or sold hours of a given machine, or a group of machines, all the expenses which have been incurred in the operation of the machines, the wages of both direct and indirect labor. From these facts, with such refinements and adjustments as are to be made for extra heavy expense of a nonrecurring nature, it is not too difficult to determine a definite standard operating cost.

Production foremen need such facts and figures in order that they may understand and meet this criterion which has been set for them. Management, by providing this information for their use and guidance, will find marked improvement in operating cost if a good job has been done in "selling" the idea to foremen.

Call in Al, Joe, and Pete, along with the plant superintendent. Explain frankly just what you are trying to do in order to improve your condition and by so doing improve theirs as well. Explain to the boys that you cannot hold them responsible for rental paid for the building occupied by the plant, nor expense of ownership if the building is your own—that you do not even control the insurance and taxes necessary to be paid on ownership of the physical property—that you must charge depreciation on the present replacement value of all equipment in order to be able to repurchase when worn out or obsolete. Yet they must understand that these four items make up the fixed portion of operating expense they must recover through their operation of the centers over which they have charge.

On the other hand, they are directly responsible for direct and indirect labor, light and power, repairs, reworks, the sundry supplies

and expense—all controllable, even though variable in nature. They must realize there must be sufficient but not an oversupply of man power; that lights burning and the motors running when not in use spin that meter at a terrific rate; repairs taken care of at a time soon enough to forestall a heavier repair bill; holding down spoilage and careful use of and avoidance of waste in supply items all tend to lowering this variable hour cost.

There is a standard of activity in most commercial printing plants, perhaps lower than those of specialty plants, ranging from 70 to 75 per cent of maximum hours. It is fair to the customer to pay for at least a 70 per cent activity, fair to the salesman to be expected to produce a like percentage of volume. If you exceed this standard the gravy is yours, if operating below this average you stand the gaff.

In Figure 1 activity for a die press is set at 70 per cent. Variable expense amounts to \$3.50 for each productive hour and the standard over-all factory cost at 70 per cent is set at \$4.20. It is this variable \$3.50 rate with which foremen are most concerned because they alone are responsible for keeping this rate within reasonable bounds. If there is a slackening of orders, the

Figure 1: Chart of activity for a die press indicates both variable and fixed expenses

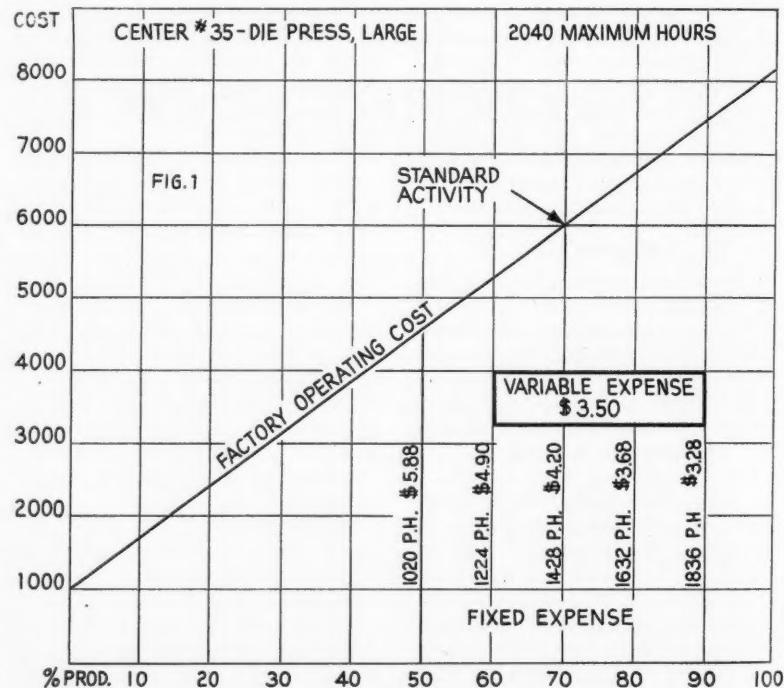
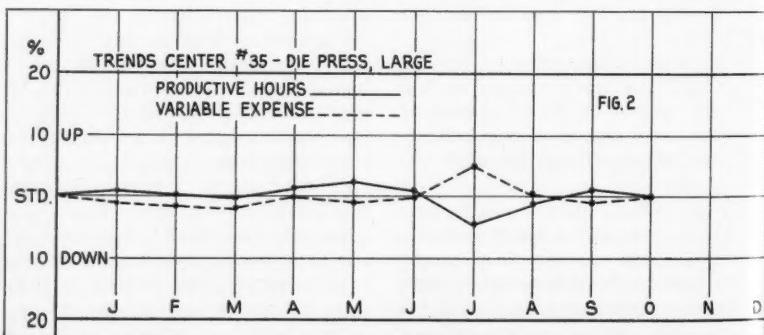


Figure 2: Simple trend chart gives foreman quick picture of status of center under him



productive hours go down and every effort must be exerted to keep this \$3.50 cost from increasing.

At 50 per cent activity, factory operating cost line intersects at about \$4,500, to be exact at \$4,570. One thousand and twenty hours multiplied by the variable rate of \$3.50 equals \$3,570, plus \$1,000 of fixed expense, or a total of \$4,570.

In practice the variable hour rate would be broken down into direct and indirect labor, and direct operating expense, enabling foremen and management to place the finger on that item causing any great fluctuation from standard.

Preparation of a simple trend chart (Figure 2) for centers making up your plant, will give each foreman a picture of the center under his control. The foremen may even take it upon themselves to do some charting, once their interest is aroused. Never let the interest lag. Make it a must to add each month's score to the chart as soon as possible after the month has closed. It is only barely possible that a commercial plant immune to seasonal slumps will be found. Take the month of July on trend chart (Figure 2). Hours down, cost up. Accounted for by the holiday on July 4 and the vacation period for press operator.

Always know the reason why. Be as inquisitive as a six year old kid—if you have nieces, nephews, or a few of your own about that age—you know what is meant.

(Figures used in this study are based upon a forty-hour week.)

One Chicago Printing Plant Makes Human Relations Pay

● THE STORY of Webb-Linn Printing Company, catalog, commercial, and publication printers, is a story of successful human relations over the past two decades. The individual is as important as the machine in this busy firm on South Sangamon Street in Chicago. From Abraham Lincoln Weber, president of the company and a man as approachable as a ward committeeman on election day, to the newest girl in the bindery department, there is a shirt-sleeved informality and teamwork. Mr. Weber and Louis S. Berlin established their partnership in 1921. But theirs is a friendship extending back over forty years—and still going strong. The two young men attended the University of Chicago back in the days of Walter Eckersall, Clarence Herschberger, and other luminaries of the days of gridiron glory on the Midway. The good old days, those were, before atomic bomb research was carried on under Stagg Field grandstand and the big drum had to be de-radioactivated.

Mr. Weber studied law and practiced it until the Weber-Berlin friendship developed into the Webb-Linn Printing Company. Mr. Weber now looks after the production side of the business and Mr. Berlin handles the sales and advertising phases.

The above description of comradeship is one reason why Webb-Linn Printing Company is a successful letterpress printing house covering two floors plus basement storage. The firm has operated with the idea of making money, too. Now under way is a remodeling program coupled with the installation of additional equipment that will cost up to \$100,000.

New stitching, gathering, and folding equipment has been purchased to better service the customer. The catalog work of this firm is illustrative of press and proof-room skill. Under one roof the company offers a complete service, which includes folders, books, booklets, circulars, magazines, broadsides, record forms, inserts for packages, and house magazines. The firm will go to considerable effort and money to service the customer. The following is a case in point:

Webb-Linn has for years had a nationally known cosmetic manufacturer's account. A few years ago that client requested Webb-Linn to fold and insert a printed piece into a small container. The problem was that folding machinery of that day was not equipped to produce that small a fold—and the order was in the multiple thousands! The bindery foreman announced that he knew he could add one more fold by combining apparatus from at least two machines plus a few new wrinkles he had in mind. There wasn't much time for potential Edisons, but he was told to go ahead and try. He proceeded to produce a smaller fold for the tremendous run of impressions. That's a day "A. L." and Louis S. like to recall in the Webb-Linn story.

Advertiser's Digest, a condensed summary of current material on advertising and sales management, is a Webb-Linn publication.

Shortly after the market collapse and demise in 1929, Mr. Weber announced to his employees: "Your job is to keep our production up. My job is to keep you working." This aim was realized, even when it meant that a man with high hourly rate might be wrapping packages or doing some other prosaic chore.

During those unlamented depression days, when a man's production slumped he was often invited to talk over his troubles with Mr. Weber,



"Work faster, Murgatroyd. Taxes just went up again."

who would tell the worker "Here is our problem: when you have outside worries bothering you, your work here suffers. The cost of mistakes or spoiled work is as nothing compared to the cost to us of an angry customer. We here aim at accounts or continuing orders from satisfied customers. Small errors can lose such an account—and that can cost you and me a lot of money. That's the reason I'm inviting you to tell me about your troubles. If it's money, I think we can work out a way for you." If a sum of money owed creditors was the troublesome point, A.

L. would contact the parties involved and either arrange for the worker to pay first claims first, or the firm would pay off the debt and the man could settle with the firm gradually. No small undertaking during that abnormal period!

World War II found Webb-Linn receiving the Certificate of Merit citation for printing performances beyond the expectations of the Government Printing Office. The certificate and other testimonials to the firm's capacity for voluminous work well done hang on the walls of the reception room. The Webb-Linn

plant has a loyal crew of about 175 that has been working overtime on a two-shift basis for a long time.

Louis S. Berlin is elder brother of I. S. Berlin, president of the I. S. Berlin Press, Chicago offset printer. Louis Weber is purchasing agent of the firm. A. L.'s son-in-law, A. J. Falick, is advertising and sales representative, a man who still finds time to study toward a master's degree at the University of Chicago. The latter two members of a younger generation take pride in this firm which was founded on friendship and prospers on service.

MEET A PIONEER BUILDER OF VOCATIONAL PROGRAMS • *By George Eaton*

• WHEN Philip L. McNamee retired from the Chicago Board of Education in 1949, Dr. Herold C. Hunt, general superintendent of the Chicago public schools, presented him with a glowing testimonial to his thirty-two years of outstanding educational work. The following paragraphs contain a few reasons why the testimonial was well deserved.

Mr. McNamee's father was one of the feature writers of the *Philadelphia Ledger*. Two of his father's best friends were "Phil" Sheridan and John L. Sullivan, the Civil War general (for whom Mr. McNamee is named) and the celebrated pugilist, *not* facsimiles. Young Philip grew up in Chicago. He began his printing trade education as an errand boy, served as a compositor and linotype operator, and for a time did some newspaper reporting. When he began his career as a printing instructor in the Chicago public schools, his first shop was a made-over shower room with a single overhead light. That was back in the days when teachers, particularly, didn't suffer from frost bites from cold cash.

He received his college training for vocational work in which he was so vitally interested at Armour Institute, now the Illinois Institute of Technology. He took all the shop work available.

Mr. McNamee taught print shop in elementary, junior and senior high schools, and established the printing of the schools' magazines and newspapers. He organized the continuation student body at the Washburne Continuation School where he pioneered in apprentice training and trade education back in 1921. In 1927 he was appointed industrial co-ordinator by Superintendent William McAndrew and so brought industry and labor together



PHILIP L. MCNAMEE

in an apprenticeship program which has since been used as a national pattern.

He was director of the national defense and war training programs conducted for the training of war workers. The programs included the training of machinist mates and metalsmiths, the Army communications and radar instruction, and the training of aviation drillers and riveters, as well as in-plant training at fifty industrial plants. The programs trained approximately 113,000 civilians and some 43,000 enlisted personnel.

In 1941 he was appointed assistant superintendent in charge of vocational education. A World War II veterans training and educational program was established by him on the elementary, high, vocational, and college levels. Veterans were enabled to complete their credits for diplomas or took refresher courses for occupational use.

Mr. McNamee has been instrumental in furthering practically every forward move made by the Chicago school system in the field of vocational education. He set up the pattern, believed in it, and his relentless zeal put it across.

His advice to young people who plan to quit before high school graduation is "Stick it out—finish your high school work—and get your diploma!"

Today Mr. McNamee is director of educational research at the American School in Chicago, one of the country's oldest and largest home study schools. James McKinney, the president of the American School and also of the American Technical Society, announced to the press at the time of Mr. McNamee's appointment: "Mr. McNamee will write his own ticket as an ambassador of good will for the benefit of vocational education, which we believe is the fastest growing and most significant phase of present-day education." Mr. McNamee may make his headquarters anywhere in the country and pursue any activity he believes may help to extend vocational facilities in the country.

Mr. and Mrs. McNamee live on the south side of Chicago. They have two children—Robert, an attorney with offices in San Jose, California, and Mrs. John Reynolds of Chicago—also now there are two small grandchildren.

Mr. McNamee believes that every young person should have the opportunity to develop a marketable skill which will enable him to advance in the business or industrial field. Preparing young people for the responsibilities of adult citizenship has been a lifelong challenge for him. May his wise counsel long continue to be available to the ever-growing program of vocational education!

Avoid Violation of Government Regulations —Watch Your Selling Under Price Control

By A. C. Kiechlin

● UNDER PRICE CONTROL, the way you price your wares has much to do with the profit you earn. Many printers are destined for trouble if they do not clarify their ideas on pricing and follow a prescribed routine that will keep them out of financial difficulty and ward off penalties for the violation of price control regulations. From our field experience we can report that too many printers price haphazardly because they do not realize that there is a difference between mark-up and margin. They assume that "mark-up" and "margin" mean the same thing, that their percentages are interchangeable and give the same result. In pricing under these two formulas, they use percentages to arrive at the selling prices, but they do not realize that to use percentages wisely, one must consider the basis upon which the percentage is calculated.

The printer who uses one pricing formula on the date that prices are frozen will suffer a loss if he switches to the other formula later on. If he was using the mark-up on cost formula and switches to the margin on sales formula, he can be penalized for penetrating the ceilings. If he switches from the margin on sales formula to the mark-up on cost formula, using the same percentage figure, he will earn less profit than he had anticipated, probably go in the red. More than one business man realized this too late during the former era of price control. A little exploration of this important subject will benefit.

Mark-up Versus Margin

Although mark-up and margin utilize percentages to figure the spread between cost and the selling price, the basis of calculation is *not* the same, even though the percentage figure used is the same. Mark-up is always figured on cost, margin on the selling price. To get the same percentage spread in dollars and cents, the mark-up percentage must always be *more* than the margin percentage.

When pricing a job, a printer may assume that a 50 per cent mark-up will yield a net profit of 10 per cent, but he may not make the net profit desired unless he understands the

tricks that percentages play in business calculation. A percentage that may seem ample when the price is set, may fall short of expectations when results are analyzed. This is because overhead and net profit in this field are considered in ratio to sales volume, even when jobs are priced according to the mark-up on cost formula. When the profit and loss statement is prepared, the printer analyzes results in ratio to his sales.

Proper Pricing Practice

If a printer's direct costs, labor and materials, are \$1,000 a month, and each job has been marked up 50 per cent on cost, the dollar volume will total \$1,500. When he prepares a profit and loss statement and analyzes results, if he uses the sales figure as the basis of computation, which is the usual practice, that 50 per cent mark-up will shrink to 33½ per cent margin on sales; to wit:

Jobs priced with mark-up on cost formula		
Cost of labor and materials.....	\$1,000	
Mark-up on cost.....	500	
Selling price.....	\$1,500	

After the statement is prepared and the printer analyzes results with the margin on sales formula, this would be the calculation:

Sales volume.....	\$1,500
Cost of labor and materials.....	1,000
Margin on sales.....	33 1/3% \$500

In both cases, the spread is \$500, so it makes no difference which formula is used if the spread is ample to cover the overhead expense and leave the desired net profit. The danger lies in the assumption that the same percentage can be used on both formulas and get the same results. In the foregoing example, 50 per cent mark-up on cost gives \$500. Figuring on the sales basis, the same \$500 is only 33½ per cent margin. If the printer does not appreciate this important difference, and as many do, after analyzing a profit and loss statement, uses the margin on sales percentage with the mark-up on cost formula, he will find himself in the doghouse on profit.

For example, say that Printer Johnson's condensed profit and loss statement reads as follows:

Sales	\$1,500
Cost of labor and materials.....	900
Margin on sales.....	40% \$600
Overhead expense.....	35% 525
Net profit.....	5% \$75

If Johnson is not familiar with proper pricing practice, he may look at that 40 per cent margin and think that he will earn 5 per cent net profit in a subsequent accounting period if he marks up his printing jobs 40 per cent. If he does this, his next profit and loss statement, assuming that it shows the same volume, will look like this:

Sales	\$1,260
Cost of labor and materials.....	900
Mark-up on cost.....	40% \$360
Overhead expense.....	525
Net loss.....	\$165

Johnson assumes that 40 per cent margin on sales, ample to net 5 per cent profit in a prior period, will produce a similar result when this percentage is computed on the same cost of sales (labor and materials) in a subsequent period, but instead he shows a loss of \$165, about 13 per cent on sales. We assume that his overhead in both periods remains the same, a reasonable assumption. Unless volume increases or decreases substantially, the overhead balances out fairly well from month to month. If it fluctuates widely, then management is bad and that cannot be corrected by the pricing system.

Table of Percentages

It makes no difference which formula is used as long as the printer is wise to the gimmick in the percentages. From the standpoint of conformity, it is less confusing to price on the basis of sales because the profit and loss statement ratios are usually computed in this way, hence, analysis is simplified. However, for those printers who wish to mark up on cost, we offer a comparative table, the use of which should prevent them from making expensive boners when pricing under price

control or in an economy free from price controls.

Using this table as a guide, the printer who finds he is earning 40 per cent margin on sales knows that his mark-up should be 66.7 per cent on cost if he expects to maintain the same margin on the next profit and loss statement. If the margin shown on the operating statement is 35 per cent of sales, the mark-up should be 53.9 per cent; if the margin is 50 per cent of sales, the mark-up on cost should be 100 per cent, and so on.

Margin Per cent of selling price	Mark-up Per cent of cost
20.0	25.0
22.0	28.2
25.0	33.3
26.0	35.0
27.0	37.0
28.0	39.0
28.5	40.0
30.0	42.9
31.0	45.0
33.3	50.0
35.0	53.9
36.0	56.3
37.0	58.8
38.0	61.3
39.0	64.0
40.0	66.7
41.0	70.0
44.4	80.0
46.1	85.0
47.5	90.0
48.7	95.0
50.0	100.0

The analysis of business figures is as important as accurate recording, especially in these days of controls, possible shortages, inflation, and war. To analyze business figures properly requires an understanding of percentages and how they should be applied. Business analysis is simplified by the use of ratios, particularly when making the comparative studies. The printer who does not make such studies never knows which way he is heading, bad enough in time of peace when there is a degree of stability, but deadly in a war economy when all elements of business activity fluctuate widely.

Are Your Prices Profitable?

Under price control the printer cannot increase his prices above the ceilings; nevertheless, he should know whether his prices are profitable. If computation shows that he is selling at a loss and he can't increase prices, then he has an opportunity to bear down on his overhead and cut drastically. If he sells at ceilings without pricing his wares in the approved manner and does not analyze results afterward, if he calculates prices on some hit-or-miss basis, he may lose money and not know it until his financial condition becomes precarious. This counsel

applies to job work and to items sold over the counter if price control is extended to every field of activity.

Accurate Pricing Needed

It is just as dangerous under price control to switch pricing formulas indiscriminately without changing the percentages used as it is in a period when no controls exist, in fact, under price control you have the added hazard of a penalty if prices are higher than ceilings because you have unwittingly switched from one pricing formula to another. In the second World War, it was customary to permit a business man to raise ceilings if he could justify the increase by his records. If a printer does not price properly, he may have

a hard time justifying his request for increases if such allowances are authorized.

In this war economy, casual business management will not suffice. You must utilize survival-management today. Accurate pricing is one important phase of survival-management. Keep in mind the fact that the percentages used in pricing differ with the formulas. If you use one formula when pricing and another formula when preparing a profit and loss statement for analysis, change your percentage calculations as mentioned in this article. Confusion may result if you do not do this, probably penalties for exceeding ceiling prices and serious financial loss in reduced profits.

Who PAYS THE PRINTER— AGENCY OR CLIENT?

A problem involving payment and final acceptance of certain printing jobs contracted through advertising agencies is noted in a recent bulletin circulated to its members by Printing Industries of Philadelphia. Attorney Noel Rippey, in charge of the Association's credit and collection department, points to a growing practice among some agencies of disclaiming final responsibility for payment or acceptance of the work contracted for. This disclaimer often appears in the contract in the form of a notation that the order is being placed "on behalf" of a client, or other phrases to that effect, sometimes specifically stating that the order is subject to final approval by the client as regards "the product furnished or service rendered."

A printer accustomed to working with an agency without direct contact with the client is placed in something of a spot under such circumstances. A situation could quite conceivably arise where the printer would carry out the work under the direction and with the approval of the agency, only to have it misfire, for an unforeseen reason, when it reaches the company that is paying the bill.

As a solution, Mr. Rippey advises: "Before the printer accepts an order coming from an advertising agency, the question of who is responsible for payment should be ironed out, and also the question of who is to give final approval for the service rendered. If the printer wishes to look to the credit responsibility of the advertising agency, he should ask for a commitment in writing, establishing the direct liability of the agency. If, on the other hand, the advertising agency is clearly acting as agent for the customer, the printer should then get a confirmation of the order direct from the customer. If these precautions are observed, a great deal of grief can be avoided."

OFFSET

Temperature and Plate Coatings

By Charles F. King

• A LITTLE over a year ago this writer took to task the Lithographic Technical Foundation for publishing information as gospel which by shop experiences could be proved to be untrue. He in turn was taken to task for apparently placing more faith in data gathered from actual practice than those obtained under controlled laboratory conditions. At that time he stated that when laboratory data do not parallel the results obtained in the field it does not necessarily mean that the laboratory data are incorrect but rather that they may be incomplete and possibly one or more variables have been overlooked or have not been considered to have any bearing on the results.

One of the items covered in this discussion concerned the development of plates which had been exposed to high relative humidity for an extended period of time. According to the Foundation's statements a plate which had been exposed to a relative humidity of over 70 per cent for a period of over five hours would come up blind even though it were kept in the dark. This was shown to be at a variance with a number of examples of shop experiences which were cited. The current issue of the Foundation's bimonthly publication, *Research Progress*, has some further evidence that relative humidity is only one of the factors which have an influence upon the speed of the dark reaction of the deep-etch coatings.

Explains Interesting Discovery

Under the title, "Keep Your Plates on Ice," the Foundation explains one of the most interesting discoveries to be made in recent years concerning both deep-etch and albumin coatings. For a number of years the laboratories at Glessner House have been attempting to uncover as much information as they could about the effect of different variables on "dichromated colloids" which is the class of materials used in making the

coatings for deep-etch and surface plates. It had long been known that relative humidity—or at least humidity—altered the speed with which these coatings hardened, and as early as 1932 when Research Bulletin Number 6, *The Albumin Process of Photolithography*, was first published it contained a curve by which exposures could be adjusted for changes in relative humidity.

Facts Regarding Dark Reaction

More recent laboratory work has not only verified the accuracy of this original work, but also has disclosed that it applies equally well to deep-etch coatings. With the hope of presenting the information in a more easily understandable form it, the Foundation has devised a "Nomograph" whereby the operator can more easily determine the new reading when changes in humidity do take place. However, the magnitude of the effect of temperature on these coatings appears to make the latest chart and the earlier one of very little practical value.

The LFT rather tersely sums up its work on temperature in the following statement, "The net result of this work was to establish two important facts regarding dark reaction: 1. High temperature speeds it up; 2. Refrigeration practically stops it."

It then goes on to say that for each 10° F. rise in temperature the reaction rate increases 2.5 times. It might be interesting to know just how this information was discovered. A trip behind the scenes at Glessner House should prove interesting to the lithographers who undoubtedly will be able to improve the quality of their work from such a discovery. This would not be a conducted tour such as anyone is free to make at any time he is in Chicago, but rather a glimpse every now and then into the operations surrounding one particular project.

A little over three years ago when work was started on the sensitivity

of dichromated colloids, numerous variables were recognized from past experience with them. One of these, known to be of great importance, was humidity. Equipment was designed which permitted all of the normal operations in platemaking to be made under conditions in which the *relative* humidity could be very accurately controlled. It could be held within very narrow limits at any one of a number of different readings and, while held constant at any one point, other factors such as pH could be varied.

The laboratory staff coated, exposed, and developed hundreds and hundreds of small test plates and recorded the results of each test. Each operation was made to correspond as closely as possible to the methods actually used in the operation of a commercial lithographic plant. Thus no new variables would be introduced in translating the work in the laboratory into actual shop production, and the variables which were being studied under controlled conditions would be the ones actually encountered in the lithographer's shop.

Accuracy of Tests Limited

From data obtained in this manner the laboratories have issued reports and published information and discussions which have appeared in a number of previous issues of *Research Progress*. On numerous occasions these data have been the basis for discussions in these columns. As the work progressed all data had to be checked and rechecked to make sure that the conclusions were sound and they could be reproduced. Occasionally some readings would not correspond to those which had been obtained previously when the same conditions existed. It is always possible that there may be some error introduced which can only be explained as part of the nature of the process. In spite of all of the precautions that can be taken, there is always a limit as to how great the

accuracy of a testing method can be made, and that is always one factor to be determined before conclusions can be drawn from data gathered.

In studying the data gathered in attempting to trace the effect of relative humidity, one of the technicians observed that the figures stayed very closely within certain limits for a number of days, and then suddenly a series of figures would appear which would be well outside these limits. It was quite discouraging trying to find the cause of this irregularity, until the technician observed that the irregularities seemed to show up at the same time as changes took place in the temperature of the room. Up to this point no attention had been paid to the effect of temperature on the coated plates and about the only mention which had been made regarding the effect of temperature on dichromated coatings was that in Bulletin Number 6: that there was little or no effect on the viscosity of an albumin solution which was permitted to stand several days in a refrigerator, but the same solution stored at room temperature increased in viscosity very rapidly. This had not been considered to bear any relationship to the reaction of temperature on a dried film of coating on a plate.

Three Factors Control Behavior

Since all prior thinking had been based on relative humidity, it was rather hard to see just where the factor of temperature fitted into the picture. In order to determine its effect, tests were outlined in which the relative humidity and all other known factors were held as nearly constant as possible and only the temperatures permitted to change. Low temperatures and high humidities were used. High temperatures and low humidities were tested. These and other combinations revealed conclusively temperature was a most important factor and in some instances far more important than relative humidity. In recent LTF literature many references are made to "dark reaction," and many of the conclusions drawn in the discussion of the action of temperature are on the basis of dark reaction. It might be well to think over this term and consider its significance in terms of practical platemaking.

As soon as ammonium dichromate is mixed into a coating solution a reaction begins, the speed of which is governed by temperature and the amount of ammonia present (pH of the solution). Apparently this same reaction continues even when a thin

film of this solution has been dried down on the plate and will eventually form into a film which cannot be dissolved in water (regardless of whether albumin or gum arabic has been used in making the coating). The factors which affect the speed of this reaction can now be said to be temperature, relative humidity (although as yet there have been no attempts to separate the temperature factor from relative humidity figure and determine the relationship if any to absolute humidity), acidity or alkalinity of the coating as indicated by the amount of ammonia present in the coating solution or its pH value, and the effect of exposure to light. There may be other factors as yet to be determined. For purposes of this discussion it will be assumed that there will be a coating used with a constant pH value and hence its effect can be disregarded.

Light, heat, and moisture are therefore the three factors which control the behavior of the film coat-

ing. If a plate is coated and stored in a warm damp dark place, the coating will harden, tan, or whatever other term can be used to describe the action by which it becomes less and less soluble in water. This is the action which the LTF describes as the *dark reaction*. As yet, the Foundation has not published data on how, in the absence of light, a high temperature and a low humidity affect this reaction except to say that in the case of a well ventilated whirler where the increase in temperature causes a reduction in the relative humidity, the two effects tend to neutralize each other. However, LTF has found that in the case of high relative humidity and temperatures between 40 and 50° F. the dark reaction proceeds so slowly that plates may be safely stored for several weeks. It was further noted that these refrigerated plates were so nonreactive that it was necessary for the plates to come to room temperature before a satisfactory print could be made on them, and the Foundation recommends that refrigerated plates be permitted to stand at room temperature for about an hour before exposing.

Since the dark reaction is apparently exactly the same as that which takes place when a plate is exposed to light, its effect as far as actual platemaking operation is concerned is the same as giving an all-over exposure of light to the plate. This means that the areas from which the coating is to be removed by development will be harder to remove, and if the dark reaction has gone too far there will not be enough differential between the exposed areas and the unexposed to permit development. Although this is the extreme condition which can exist, all stages from nonhardening or insufficient hardening to this at times can be found to exist in shops.

Effects of Dark Reaction

In the intermediate stages this can account for special solutions being required to remove the stencil in deep-etch platemaking, ammonia or bicarbonate of soda solutions and felt being required in the development of albumin plates. It also can account for images walking off the plate in the case of both albumin and deep-etch operations. In addition it can be responsible for any amount of tone distortion, since this extra amount of all-over exposure may cause fringes of low density silver around the edges of dots, which ordinarily would not permit enough light to pass through them.

Copy idea

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to harden the coating, to receive enough exposure to make it impossible for them to be developed out. Scum, too, on both albumin and deep-etch plates can be caused by the dark reaction on the coating.

Re-examine Whole Procedure

With all this new information at hand concerning the effect of temperature, it might be well for the platemaker to re-examine his whole platemaking procedure. For one example: If he is in the habit of coating plates in a whirler with heating units in it, he may find the answer to many of his problems in the way he uses these heaters. If he is in the habit of coating one plate while he is making another, as many platemakers do, he may let the plate whirl with the heat on until he is almost ready to shoot it. Previously he may have thought that he was safe in doing this since no light could reach the plate, hence it would not receive any exposure, but in light of these more recent findings leaving the plate in the hot humid whirler is actually subjecting it to considerable all-over exposure. This would be equivalent to setting the plates in daylight for some period of time. Corrections for changes in temperature as well as relative humidity must be made, and a whole new schedule or chart worked out which will take this special factor into consideration.

Perhaps with further work along this line it will be found that much

money has been wasted in attempting to accurately control relative humidity when such accurate control was not necessary and actually temperature control is the important thing. In fact, one of the examples this writer used to prove that the statement concerning development of plates over five hours of exposure to a relative humidity of over 70 per cent was based on experiences in a plant which had no relative humidity control setup in the plateroom but did have comfort cooling temperature control. In this plateroom in the summertime relative humidity readings of 70 to 80 per cent were quite common. Plates were habitually coated ten to twenty-four hours prior to their being developed with no disastrous results. Perhaps it was temperature control which made this possible. Perhaps this is one of the (if not the) variables to which proper consideration had not been given.

Another rather obvious application of this newly discovered principle is the possibility of coating the plates, hours, days, or even weeks before they are to be used. Production managers are always worrying about the time lost every morning waiting for the first plate to dry. In some shops some of the platemaking force is required to come in thirty minutes before the rest of the department in order that there may be coated plates ready to start shooting on as soon as the whistle blows. Through the installa-

tion of refrigeration equipment, the plates could be coated the day before and the equipment timed to shut off so that the plates could reach room temperature by starting time the next morning. Plates not finished the night before could also be stored in this refrigerator until the next morning. There are many interesting aspects to this discovery. It might even be found that better plates result when they are coated immediately after they have been grained and storing them under refrigeration until they are needed.

More Information Needed

Although the above illustrations of the possible practical applications of this newly discovered principle are valuable, there is still much more information needed before its maximum value can be appreciated and used to the fullest extent. The effect of temperature and the effect of relative humidity (which itself is a relationship between temperature and the amount of moisture in the atmosphere) must be separated. Before all this can be completely accomplished undoubtedly considerable more data must be gathered, new exposure charts worked out based on both temperature and humidity, and perhaps even new techniques of coating plates developed. Possibly in doing this work some more unexplainable inconsistencies will appear which also will lead to a further understanding of just what takes place during platemaking.

Those good old rollers

By Joseph Kovec

"Hey there, you! Take a look at this! You write about this kind of problem. What do you think is the matter with this?" So let's take a gander at that stuff we write about. One good look at that printed sheet and you could tell that somebody needed a lot of help. The problem was just one of those that come along most any time when we pressmen take everything for granted: this idea of inking up that press and expecting all to be well after that. It could be if we check up and see what is going on before we start printing. With those good old rollers that have seen better days, we get some awful looking specimens. Yet more so if there are some drastic changes in the atmosphere, such as a good rain overnight. This alone plays a lot of tricks in this game of printing.

Well, we checked up on this press and found that those rollers could be raised up a few turns of the set screws. You just cannot get good distribution when those rollers are dragging over that type or whatever you may have in press. With good quality ink and paper we must not neglect those rollers. They play a very important part in the art of printing. We pressmen should know that rollers need a lot of attention when the atmosphere is constantly changing and there is nothing being done to control this condition.

I recall a remark from one of my fellow craftsmen which came like this: We asked for a new set of rollers, think-

ing there may be a lot of squawking about this. What pleasant surprise we got. Here was the answer: "Sure, take as many as you need and let me know what is needed. Rollers are the cheapest thing I can buy." Now that is something a lot of us can check up on as that remark came from very good authority.

This does not mean that we should get careless adjustments on rollers. We like to have rollers that can take a lot of abuse, but not through careless adjustments or inks that seem to ruin rollers in a very short time. There is a lot of this going on, as yet on those high speed presses. So now let's keep an eye on those rollers as this can make a lot of improvement in the quality of whatever you may be printing. Quality means craftsmanship.

Offset / ...

QUESTIONS AND ANSWERS

Send in your queries on any phase of lithography for answer by Charles F. King

"CRAZED COATING"

Recently we have run into some trouble for which I cannot find any explanation. During the latter part of the summer and early fall, the weather was rainy and the humidity was very high most of the time. During this period we noticed that we kept having trouble with scum in the plates and we could not find where it was coming from. One of the platemakers one day was painting out some spots with coating before putting on the lacquer and just happened to notice that the exposed coating was full of little cracks. These cracks looked very much like the ones found in paint that has gotten old and cracked, or like the finish they sometimes put on clocks.

We looked at a press sheet that had scum on it and under the glass we were able to see that the scum followed this same design. I immediately started looking through all the books and pamphlets I have to see if I could find anything about a condition like this. I found several items which mentioned cracked coatings but each time they referred to cracking which occurred in places which were too dry. We tried adding some of the things suggested for use when conditions were too dry but none of them helped. We also bought a different brand of coating but this did not help either. Now that the weather has dried out a bit and the heat is on in the building we have run out of the trouble but we would like to know what caused it and how to keep it from coming back when the weather gets damp again next summer.

Frankly, I do not know the answer to this one. Strange as it may seem, this is not an unusual condition. I have seen exactly the condition you describe on a number of occasions and always when the relative humidity was high. As yet I have to see one example of the condition existing when the humidity was low. This is, however, when one would logically expect to find the trouble. One would expect that the cracking or "crazing" was caused by the coating drying out, and it is on the basis of this reasoning that such plasticizing agents as Serbitol, glycerin, and corn syrup have been suggested as mate-

rials to be added to the coating. Perhaps there have been instances where coatings did crack from being too dry, and in these cases these additions did help, but they are little or no help under other conditions.

I have talked with a number of technical men who have encountered this condition but none has been able to come up with a completely satisfactory explanation or remedy. One man attributed it to the character of the grain, but by the time he had been able to produce a completely satisfactory grain, the weather had changed and he was not sure which had cured the condition. The possibility that grain could be responsible appeared to be logical until another person, working with grainless multimetals plates, ran into the same trouble. He had known of instances when Cellosolve had been used instead of alcohol for removing the developing or deep-etching solution, and he was able to work around the trouble through the use of this material. His experience coincided very closely with the one I had myself, wherein I thought that I had been able to trace the start of the trouble to the alcohol wash. These experiences pointed to a plausible cause of the trouble: The water-free alcohol used in the washing of the plate extracted moisture from the coating and caused it to crack. However, in the light of another's experience this reasoning did not hold water. This person had found that he could see the cracks in the coating prior to the application of any alcohol, and he too had seen Cellosolve tried, but in cases he observed, it did no good.

In the face of this apparently contradictory evidence it would be foolish to attempt to give either the cause or the cure for this condition. If any of the readers of these columns have the answer or any other interesting information concerning this problem perhaps they would be so kind as to send it to me and I will in turn pass it on.

WETTING AGENTS

I understand that some people are using materials called "wetting agents" in their etches and fountain water solutions. What do these do, and would you recommend their use? I understand that they can be bought through regular litho supply houses.

Yes! Wetting agents are being used by some lithographers both in their plate etches and in their fountain etches. There is every indication that their use, especially in plate etches, gives better desensitization than can be obtained without their use, but they are dangerous. Just remember that the same properties which make them wet the surface of the plate more easily or more completely can be expected to make them wet ink surfaces too. In the proper concentrations, slightly better wetting of the metal can be obtained but with some inks this is very critical. In some experiments I have tried, when I raised the concentration to a point where there was a decided improvement in etching I also removed the ink from the image areas and in the case of at least one albumin plate I found it impossible to make any part of the image take ink again. So profit by my experience.

When thinking of wetting agents in connection with lithography, it might be well to remember that they do an excellent job of removing grease from skillets and then proceed with caution.

SMALL OFFSET PRESS

Will you be good enough to advise us the name of the Canadian selling agent for the envelope offset press without grippers mentioned on page 69 of your September issue?

It is a small offset press (not an envelope offset press) which can be provided with substitutes for grippers when printing an image which entirely covers front or back of the made-up envelope. The name has been sent to you.

APOLOGIES TO HUEBNER

In looking through the September issue of THE INLAND PRINTER I was interested in the articles by Charles F. King and Louis Flader. I notice that Mr. King gives me credit for improving the platemaking methods and he dates our inventions in the year 1914. His date is somewhat late.

Our photocomposing machines, plate-coating machines, register devices, and layout systems were invented in 1906 when patent applications were filed, which is on the official record. The entire offset procedure as it is practiced today was completed in 1910. Liquid developing inks and each step as it is used, even in the vacuum printing frames for offset today, were complete commercial operations in our plant in

Buffalo. I note that Louis Flader makes the same error in setting the date.

Another error Mr. King makes is that he says the introduction of dot-etching gave the lithographer a new tool in the year 1881. Dot-etching was practiced by the photoengraver on copper plates during the early development of the halftone copper plate printing, but the first dot-etching on glass plates was done by yours truly in the years 1908 and 1909. We have work done by our dot-etching method on exhibit in the Franklin Institute, as well as in our plant at Mamaroneck. (From a letter written by W. C. Huebner.)

Thank you very much, Mr. Huebner, for your letter pointing out the mistakes in the September article, and also for the very interesting additional material which you furnished. I have rechecked the sources I used in compiling this information and I find that the one which tells of dot-etching very definitely states that it was negatives which were so treated, but the author gives no reference to the source of his information so I am unable to verify his accuracy. Regarding the 1914 date, I am at a complete loss to explain how that crept into the story. I know that I had no less than four different references to the 1906 date and I have worked with and on machines with name plates bearing both the patent numbers and dates beginning in 1906. The only thing that I can think could have happened is that as I was writing this article I was keeping one eye on my copy of Mr. Flader's article in order to prevent conflicts and unnecessary duplication. Evidently I inadvertently copied his data, and in this case there should have been a conflict. Please accept my most humble apology.

Costs and Profits

EVEN a quick glance at the PIA Ratio Study shows that the printing industry is not designed to make millionaires overnight. The sad fact is that net profits (before taxes) show an over-all decrease of 18 per cent between 1948 and 1949. The amount of decrease in profits operates in inverse ratio to sales, thus the smaller printer is hardest hit.

Preliminary studies of the ratio figures disclose the following facts in relation to each \$100 of sales.

EXPENSES	1949	1948
Material costs	\$33.81	\$34.19
Wages (factory only)	30.88	30.92
Factory (other than wages)	11.84	10.54
Administrative and Selling	15.75	15.12
Net Profit (before Federal tax).....	7.51	9.11

From News Letter of the Master Printers Association of Newark.

How Copyfitting Pays Off at "Popular Mechanics" Plant

By John Dalen

AFTER SOME twenty years' experience in various plants where copyfitting has been a haphazard affair at best, it was quite a revelation to come to *Popular Mechanics* composing room. Prior to four years ago PM farmed out its ad work. Only the editorial and the classified ads were set on one hybrid lino—a machine of ancient vintage that had been altered to cast a slug up to 31 picas in length.

When it had been decided to enlarge the facilities in the plant to set the display ads it became evident that ordinary methods of copyfitting were woefully inadequate.

Where usual practice in good typography dictates balance between

point, or half-point word spacing here and there, it is barely possible to get that copy in the space in four-point type.

In the process of preparing this copy for the machines, a system of mark-up was evolved that the advertisers could not comprehend, for frequently they would complain about reducing their indicated sizes of type—even though it was apparent that their indications would not fit. Since the inception of this code mark-up, not one complaint has been received.

Furthermore, in the process of copyfitting several hundred ads each month, it infinitely easier, for example, to mark 8-8/i-12 for eight point Spartan Black with italic, 12 picas

Type Face.....	Point Size.....													
<input type="checkbox"/> with Italic	<input type="checkbox"/> with Small Caps	<input type="checkbox"/> with Heavy (or Bold)	<input type="checkbox"/> with Gothic											
Alphabet Length.....	Figures in Points.....	Triangle Number Index.....												
CHARACTERS BY PICAS														
	Characters to Picas	4	5	6	7	8	9	10	11	12	13	14	15	16
Lower														
CAPS														

SPLIT FONT
 FULL FONT

CODE FOR MARKUP.....

Type chart card is filled out for each font of matrices. The card gives accurate character count up to 16 picas. The 3- by 5-inch cards are kept at finger-tips in file box and tab-indexed to family faces

white space and type and borders, type faces that harmonize with the subject, readability, simplicity, appeal, *et cetera*, it became apparent here that some of these rules had to be sacrificed. White space—a valuable asset in any printed piece—has, at the advertiser's behest, become almost nonexistent. The advertising rates being what they are, a good majority of these advertisers want every period and comma that they can possibly squeeze in.

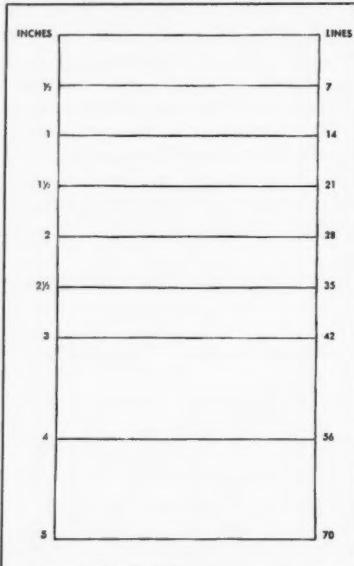
It is amusing to pick up a piece of ad copy for mark-up and see notations marked thereon by the client that, for instance, 8-point type is requested. Yet, by doing a little one-

wide—or whatever the type face, size, or measure might be. This fact is further emphasized when it is realized that, on an average, there are ten to twelve typesetting marks on each piece of copy.

In ad work at *Popular Mechanics* the type sizes of 4-point, 4½-point, 5-point, and 5½-point are used most extensively, and as an example of how space is conserved, two-line prices and initials are set on separate slugs (rather than on an overhang) and then cut in in the make-up. Clients have objected to the added space under the first line caused by the opening of the knives to allow the overhang to eject.

In the beginning, copyfitting was somewhat of a hit-or-miss proposition, due for the most part to the fact that there weren't enough of the smaller sizes available. Alphabet lengths and character-by-pica counts from 4 to 16 picas (column width) were typed on one sheet. As new fonts and new faces arrived, this all-on-one-sheet idea became impractical, and so chart cards were printed in a colored ink so that notations on them would give better contrast.

One of these cards is filled out for each font of matrices and it gives complete information on that font, such as: name, point size, alphabet lengths (caps and lower), figures in



Original layout sheet is on yellow stock. Superimposed on sheet are proofs and printed tissue

points, matrix number, whether split or full magazine, code for mark-up and whether the secondary character on the mat is italic, bold face, or gothic—also whether there are small caps in the font. Last, and to us the most important, it gives an accurate count not only of how many characters to the pica, but also precisely how many characters will fit in a given measure, in caps or in lower case. This count is given in pica gradations up to 16 picas.

While no system of copyfitting is infallible, these chart cards provide easy, quick information that is remarkably accurate. Kept at fingertips in a 3 by 5 file box, and tab-indexed to family faces, they are readily accessible.

Running the type around cut contours, a messy task ordinarily, has been vastly simplified. Accurately counting the number of lino slugs

with a line gauge—even a good line gauge—is not easy when trying to count 4- and 5-point lines. So, a 30-pica length of lining dashes was cast on each body size and in sufficient quantity to handle most runaround problems. These dashes were then printed on regular proofing tissue. Thus, by superimposing one of these sheets over the layout and a cut proof, and lining up the edges, it is a relatively easy task to get both the correct length of each line and the exact number of lines necessary.

Popular Mechanics, in its close-fitting typography, ordinarily uses the three-point, or quarter-pica unit. Measures (outside of even picas) may run something like 9 picas 3

LINOTYPE COMPOSITION TICKET		
<input type="checkbox"/> English	<input type="checkbox"/> Spanish	<input type="checkbox"/> Copy on MSS and Layout
<input type="checkbox"/> Display Fig.		
Century or Gothic	Century w/ Italic	No 6 or Gothic 6% pt.
<input type="checkbox"/> A	<input type="checkbox"/> #	<input type="checkbox"/> C
Ionic or Tessera w/ Bold or Gothic	Optimus w/ Gothic	Ionic or Tessera w/ Italic
<input type="checkbox"/> S-1	<input type="checkbox"/> 9	<input type="checkbox"/> S-2
<input type="checkbox"/> S-1/2	<input type="checkbox"/> 10	<input type="checkbox"/> 10-2
<input type="checkbox"/> S-1	<input type="checkbox"/> 11	<input type="checkbox"/> 11-2
<input type="checkbox"/> S-1	<input type="checkbox"/> 12	<input type="checkbox"/> 12-2
Spartan Black Condensed w/ Italic	Spartan Black w/ Italic	Spartan Heavy w/ Italic
<input type="checkbox"/> 8-5	<input type="checkbox"/> 8-6	<input type="checkbox"/> 8-6
<input type="checkbox"/> 10-5	<input type="checkbox"/> 8-8	<input type="checkbox"/> 8-8
<input type="checkbox"/> 12-5	<input type="checkbox"/> 10-8	<input type="checkbox"/> 10-6
	<input type="checkbox"/> 12-8	<input type="checkbox"/> 12-6
Other Medium w/ Heavy	Spartan Medium w/ Italic	Spartan Medium w/ Heavy
<input type="checkbox"/> 6-3	<input type="checkbox"/> 6-4	<input type="checkbox"/> 6-4
<input type="checkbox"/> 8-3	<input type="checkbox"/> 8-4	<input type="checkbox"/> 8-4
<input type="checkbox"/> 10-3	<input type="checkbox"/> 10-4	<input type="checkbox"/> 10-7
<input type="checkbox"/> 12-3	<input type="checkbox"/> 12-4	<input type="checkbox"/> 12-7
Futura 4 pt. only		<input type="checkbox"/> 14-7
<input type="checkbox"/> 48		
Bodoni Bold w/ Italic	Potter Bodoni w/ Italic	Mengru XB w/ Italic
<input type="checkbox"/> 8-10	<input type="checkbox"/> 9-13	<input type="checkbox"/> 10-16
<input type="checkbox"/> 10-10	<input type="checkbox"/> 10-13	<input type="checkbox"/> 12-14
<input type="checkbox"/> 12-10		
Garamond Medium w/ Italic	Garamond Bold w/ Italic	Old Style w/ Italic
<input type="checkbox"/> 8-11	<input type="checkbox"/> 8-12	<input type="checkbox"/> 8-15
<input type="checkbox"/> 10-11	<input type="checkbox"/> 10-12	<input type="checkbox"/> 10-15
<input type="checkbox"/> 12-11	<input type="checkbox"/> 12-12	<input type="checkbox"/> 12-15
<input type="checkbox"/> 14-11	<input type="checkbox"/> 14-12	<input type="checkbox"/> 14-15
Baskerville w/ Italic		<input type="checkbox"/> 14-12
<input type="checkbox"/> 8-15		<input type="checkbox"/> 19
<input type="checkbox"/> 10-15		
<input type="checkbox"/> 12-15		
Antique Italic	Goudy Bold w/ Italic	Dolton Old Face w/ Italic
<input type="checkbox"/> 8-17	<input type="checkbox"/> 12-18	<input type="checkbox"/> 19
<input type="checkbox"/> 9-17	<input type="checkbox"/> 14-18	
<input type="checkbox"/> 10-17		

Linotype composition ticket indicates type faces to be used in ad; is stapled on copy and layout

points, 4 picas 9 points, and so on. However, on cut runarounds, this rule is dropped and anything goes—even to the fraction of a point! In certain of our advertisements it is not uncommon to set 4-point type on a line length of 1½ picas.

When the various sheets of copy are marked (in red for the linos and blue for Ludlow or handset), all type faces to be used in that particular ad are checked on a lino composition slip. This slip is stapled to the copy and the layout, and when the operator finishes, the slip is removed. This lino composition slip, which lists every type face and size, simplifies the operator's searching.

Large picas (both lino and Ludlow) of two, three, four, and five lines of any size of body type are charted with actual proofs and are referred to on the copy by number. There is no mistaking what kind or

size of price is wanted. Allowing for markup of proper runaround of prices is made easy.

With the development of this seemingly complicated system of copyfitting, ad resets and rehashes have been reduced to the absolute minimum.

When the display ads came into PM's composing room there was but one lino and just a few fonts of old mats to work with. Since then, this one old machine has been changed to four new machines (including quadder, Mohr saws, and six-mold discs) and the available fonts have risen from original six to seventy of the latest and most modern faces. Hardly an expense has been spared to bring the composing room up-to-the-minute and—reciprocally—every effort is made to give the advertiser the best possible advertisement for his advertising dollar. And yet, occasionally one of them will specifically ask for good old Cheltenham!

Safety Suggestions

• THE FOLLOWING suggestions have been received by members of the National Safety Council for safety improvements for printing machinery:

1. Guards to protect all parts of mechanical drives, such as belts, chains, shafts, and sprockets.

2. Additional stop buttons at rear location of machines where operators may work and on all machines over 72 inches in length.

3. Interlocking two-hand controls on paper cutters, arranged so that the operator must keep both hands on the operating levers to actuate the knife.

4. Guard for truck wheels to reduce hazard of toe injuries.

5. Guard designed to protect blade of the gold leaf slitter knife.

6. Hood guard for machines using flat metal conveyor belts. The guard is needed only at the point where the links in the belt close after leaving the sprocket.

7. Angle guard in front of the feed roller on board cutting machines, to prevent the hand from being drawn in.

8. Projecting metal guard on the rim of the steering wheel of high lift platform trucks and similar trucks, to prevent the operator's hand from getting injured in close quarters.

9. Wire mesh guard to protect workers from fan blades.

10. A signal to warn workers when the press is about to be started.

11. Standardization of location of "inch" button on equipment.

The Proofroom

ARE THE CONCERN OF THIS DEPARTMENT. QUERIES AND COMMENT WELCOME



By Hilda D. Bump

TOO MANY WORDS

Shop rule is against it, but when I come across this: "The Thompson Hill Ladies Aid will meet at the home of Mrs. James Wilson, 69 Winter street." I set it: "Thompson Hill Ladies Aid will meet with Mrs. James Wilson, 69 Winter street." Always too many words—and "the" gets in too often. Times over you'll find "will be held at" when *will be at* is enough.

Reaction to these errors comes like this: you feel the writer isn't up to his position; the errors are affront to your training, because they rasp your inner sense of right; automatically or subconsciously you absorb them and catch yourself imitating.

In our shop we have a time with "an" before words like historical, humorous, European—as I was taught. Texts give little or no information on this. One elderly matron remarked it is "an hundred," not "a hundred."

Obviously, with your respect for economy of words, you're not the kind of comp who throws in everything he can to lengthen his string.

The is overworked occasionally herein to fatten up a skimpy line and thereby avoid more expensive alterations. Life probably is easier for the printer to whom one word is as good as another—and the more the merrier.

An seems to be giving way to *a* in the questionable usages. *An* was most popular when aping the British was regarded as genteel. If one says 'istorian and 'umorous (heaven forbid!) then *an* is requisite.

NO POLITICS

A proofreader queried *apolitical* on some of our copy, suggesting instead the word *unpolitical*—"They are conspicuously apolitical." I could not find *apolitical* in my dictionary, but am sure that I have seen it used. What do you think?

(No one should be unpolitical or apolitical these days. That's our opinion.)

Apparently you ran across that rare thing—a scholar. The proofreader knew that *a* or *an*, as prefixes to mean *not* or *without*, should be used only with Greek stems, not Latin.

On the other hand, he may have been someone running into the word

for the first time—and couldn't find it in *his* dictionary. Right or wrong, the word seems an affectation. We're on the proofreader's side regardless of what inspired his query—ignorance or learning.

ANY WAY YOU SLICE IT

See page 64, December. What do you mean with that "faceful"? It should be "face full."

We were trying to be funny and it was a bad day for it. *Ful* or *full*, it still is soot and we don't like it. *Proofroom* used to be full of these *ful* arguments back in the days when we edited Teall's copy, which was about as difficult a job as being assigned to keep the flowers cut off a century plant.



Half a Century Ago in the Proofroom



Which is proper—for rent or to rent, subscription for or subscription to, world's fair at St. Louis or world's fair in St. Louis? Also, in the sentence, "Mother's and sister's last year's gowns," do the three nouns take the apostrophe?

As to the prepositions, it would not be right to say in any one of these cases that one is proper and the other improper. Grammatically, one is as proper as the other. We may with perfect propriety speak of a house for rent or a house to rent. As nearly as one may decide without actual counting, it is safe to say that "to rent" is more frequent in usage, and "to let" is much more frequent than either of the others. Usage also favors "subscription to" and "fair at St. Louis." All the apostrophes are right.

This item—lifted intact from *The Proofroom* of the nineties, edited by F. Horace Teall—is offered for its historic interest only, and is not for present-day guidance

DROP IN AN EM-QUAD

I am interested in the handling of paragraphs and space between sentences. I began picking up type in 1887. The foreman told me to indent paragraphs one em. After first sentence, put in another, and so on to the end. (If on linotype, drop in an em-quad and a spaceband.)

Looked this up in one of my grandfather's books, *Memoirs of Benjamin Franklin*, written by himself, published in 1839. This same method is followed. No exceptions.

Have been doing this ever since, handset, linotype, and display. Never noticed any difference until recent years. Looks crowded, otherwise.

Da Boll: Should pay extra for special handling of his name. Da: Hustler to Fort Worth policeman: "He steals da grapes." Leonardo da Vinci was not fussy about his name.

We are not going to be so brash as to argue about spacing between sentences with someone who has lined up the soldiers of lead as long as you have.

We were worrying about the spacing of such words as DaBoll. He wasn't in on it, in person. But we will bet that da Vinci was fussy about his name. They say that genius is an infinite capacity for taking pains, you know. That's one characteristic DaBoll shares with da Vinci.

THE LADIES, BLESS 'EM

Tell your anonymous male union reader of December to go soak his sore head. There is room enough for everyone. The satisfied and satisfactory proofreader should feel secure enough in his work that he need not get excited about competition from either sex.

It may interest that misogynist to know that one of the first things Edward N. Teall wrote for your publication (back in '04 or '05—when surely he was a beardless youth) was a short story on the feminine invasion of proofrooms. It wasn't great literature but it did demonstrate Teall's approval of the girls. I remember that he was asked frequently—through *Proofroom*'s columns—which sex turned out the best performance. Although he never stupidly incriminated himself he always came through with a pat on the back for the ladies.

Thanks for your letter, kind sir. Teall's story appeared in our March, 1905, issue, titled "Romance in the

Proofroom." Perhaps we will run it again some day.

Except for the fact that we never got any before, we would have had a policy of ignoring anonymous mail. But we thought our readers would be entertained, so we shared our card from Union Mail Reader — pardon, Male Union Reader.

COMMON SENSE

Relative to "Thoughts on Quotes" item in October, in our shop we drop quotes on hymn titles in church programs. Readers have some intelligence. And we omit the apostrophe in firm titles or organizations (Farmers Federation). Common sense would seem to show the farmers don't possess the federation but are a group of farmers.

How right you are! But there are times when one must make concessions to one's readers. Abandoning superficialities, discarding pointless rules, often is misinterpreted as a display of ignorance. You are fortunate in living in a part of the country renown for its natural scorn of pretentiousness.

COPY AND PROOF

Would you tell me, please ma'am, what the difference is between copyreader and proofreader?

"Copyreader" sometimes is used to mean "copyholder." In a newspaper office the term would mean one who reads and edits copy before it goes to the printer. In some cases the copyreader also writes the heads and subheads. The proofreader is primarily a "corrector of the press." The copyreader is a corrector of the journalists.

DI-VI-SION

What about the atrocious divisions of these two words: *progress* and *project*? Because of different inflections, both have two divisions—*pro-gress* and *prog-ress*; *pro-ject* and *proj-ect*. Now basically, why should these words, spelled the same for either meaning, HAVE to be divided differently (and awkwardly) whereas the reader can know by the text which word is intended, the noun or adverb.

You certainly have a point there, but you undoubtedly will get to keep it all to yourself. Matters such as this may be the cause of comps arbitrarily dividing words when they get to the end of a line. We found a sentence ending with something about an organization's *bull- etin*. To avoid libel, we corrected the division—but reluctantly.

OPEN HOUSE

Three widely different opinions exist in our job department relative to the placement or nonuse of the apostrophe in the proof hereto attached. Will you kindly let us know the correct answer and briefly state upon what rule of grammar it is based?

Mr. and Mrs. C. M. Armstrong

Mr. and Mrs. J. F. Matchett

Open House

Saturday, Twenty-third of

December

At the Armstrong's

To stick strictly to the rules: More than one Armstrong is involved, hence it must be plural *Armstrongs*, without an apostrophe before the *s*. The home of the Armstrongs is implied, which makes it *At the Armstrong's* (house). We can't think of any very good reason for *Armstrong's*. Make the one who cham-

pions it stand in the corner for awhile and reflect on his error.

If it were our card, we'd have it "At the Armstrongs." That is informal and looks better, to our way of thinking. But we hope that you all were invited and everyone had a good time at the Armstrongs.

NO PERIOD

Speaking of people being fussy about the way their names are set in type, I was instructed not to put a period after the *I* in the name Jim I Mulkey, as *I* was all there was to it. Again, Harry S. Truman. Is the *S* entitled to a period? It does not mean a thing.

We know a man named Harry Smith, who puts an *X* in the middle so his friends will know him in the phone book. He gives his *X* a period. But the *Manual of Style* (University of Chicago Press) says when the initial is a letter that is merely a letter, not a true abbreviation, no period is used, if the printer is informed about this strange state of affairs. So that makes it Harry S. Truman (though we've never seen it that way).

S AND THE CHURCH

Could I help you a little with the item titled "Apostrophe S" in September Proofroom? In formal wedding invitations and announcements one says Church of St. Paul (or Saint Paul)—never St. Paul's Church. But don't ask me why.

Ours not to reason why—ours just to say "Thanks." Etiquette dictates its own rules, for its own sometimes small world. We feel that this is a commendable way of handling the matter.

Brains or just dumb luck?

By Joseph Kovac

We will have our problems each day and this one is no exception. We ought to have some kind of a detector so that you could locate the spot without brains. It seems as though you have to go through a lot of guessing at times just because trouble looks like something that you saw before. Then after a lot of dumb ideas and jumping at conclusions, we accidentally discover the whys and wherefores of this one.

Printing on a two-color cylinder flat bed press we run the black on first-down cylinder on this particular job due to the nature of this job. There is no overprinting and black is the better way to run this time. So now you have a picture of that. The red second-down

men. We often wonder if it really takes brains or just dumb luck to overcome these problems. You can visualize yourself looking for something that isn't so and then you find out it is.

I won't keep you in suspense any longer. They have the patent base locked on with quoins at the gripper end and then we plug these up with wet paper. Somehow a small portion of the paper has to be sticking up just high enough to get inked up at the black first-down. Then the bed travels back to the second-down end with that piece of paper all inked up and kisses the red rollers. There you have it, my friends, black on red. We had a good night's rest after that one.



OLD POLICY OWNERS...
PEARLS OF GREAT PRICE

the franklin field

november 1950

Covers like this from the publication of Franklin Life Insurance Company, Springfield, Illinois, are also "pearls of great price." Editor Francis J. O'Brien frequently uncovers gems of power, distinction, beauty, and interest seldom found wrapped up in one cover

The Salesmen's Corner

By FORREST RUNDELL



- HOW MUCH can the printing salesman add to the effectiveness of a job by a careful selection of paper?

Possibly we should have used a different word than "careful." Any careful salesman or production man would choose his paper painstakingly so that it would at least do the job for which it was intended. And when the job was done it would be printed well on a competent sheet of paper which would express its use and be serviceable in every way.

What we really mean is, how much can a salesman add to the job by an *inspired* selection of paper?

For example, in the August 25 edition of the *British and Colonial Printer*, A. L. Jenkins writes of an enterprising printer who practically nailed down an account which bought a large amount of stationery when he furnished a dandy roll with his customer's trade-mark on it. This is a rather obvious way of adding advertising value to the customer's letterheads. It is a method which can be utilized for any customer who uses enough letterheads to consume a ton of paper within a reasonable time. It is available to any printer who will take the time to design the watermark and invest in the cost of the dandy roll. And once the printer has made such an investment it is evident that he has in his possession what almost amounts to an insurance policy guaranteeing his receiving the company's future business.

Suggestions for Customers

How about it? Have you any customers who would be helped by having their stationery individualized in this manner? Your paper salesman can give you the whole story. (Bear in mind that it would be easier for him to sell his standard watermarked brands than it would be for him to get involved in the work of producing a fancy watermarked

sheet.) It is an idea that has been used many times but is still novel enough to have possibilities.

Mr. Jenkins also mentioned another worth-while idea in the use of some small items of paper. How many of you have thought of the possibility of selling non-curling gummed paper for labels? Some mills make a specialty of manufacturing the non-curling kind. Other mills do not. But it is at least something for you to talk about to your customer. He may not know the difficulties inherent in the use of ordinary gummed paper and may be very grateful to you for telling him the difference. Try it anyway. You have everything to gain and nothing to lose in making the attempt.

Variety of Colors Helpful

Another place where we in this country have an advantage in paper is in the great variety of colors which are available. A printer who works out a system of forms for his customers has all sorts of color combinations. By using the colors of several series of papers in the same grade he can work out combinations that will help route the papers to different departments. The number is almost infinite.

But it is in the quality papers that the greatest varieties of uses can be found. Take the matter of letterheads particularly. The letterhead expresses its owner almost like the suit the salesman wears when he calls on the prospect. For example, the average business letterhead appears on a cockle-finish paper, generally white and often in a 25 per cent rag content. Such a paper is neat and expresses quality without frills. It is, in short, a statement of neatness and self respect on the part of the firm sending it out. This does not mean that an all sulphite letterhead is not acceptable. Far from it.

But the 25 per cent rag sheet has become the recognized sheet for firms that want to say that they care a little more for the appearance of their correspondence than do their rivals.

High grade writing papers probably go further in expressing the character and standing of those who use them than many suspect. Take the atmosphere of the correspondence in the legal profession. Here it is almost compulsory for a lawyer to use an Extra Number One all-rag bond for his letterheads. It is not that a cheaper paper would not answer the purpose from the utility point of view. It is simply that lawyers have been using the absolutely top-notch paper for their letterheads for so long that an attorney would almost be suspected of not passing his bar examinations if he used anything less impressive or cheaper.

Don't Get Too Fancy!

Major executives also use the top grade of paper in bonds. Advertising executives particularly like it. And in many cases they add to its impressiveness by getting an extra heavy weight—32, 36, or even 40. Such paper has a substantial "feel" that attracts attention at once. It creates the same sort of impression as a custom-made suit fashioned by the most expensive Fifth Avenue tailor.

Yet not all top executives want the very best paper for their letterheads. There is a substantial difference in price between the Extra Number One and the Number One rag-content bonds. Both are made of new, hard, white rags. Both will last for eternity for all practical purposes. And both carry the prestige that goes with 100 per cent rag sheets. These facts being well known, many of our top executives, particularly in the banking field, prefer the second top grade for their letterheads.

And on the distaff side the society matron takes the best grade of paper for her exclusive note paper.

But at the same time there is such a thing as stepping up the grade of paper too far. The writer has a vivid recollection of a case in which this occurred. He had been engraving the tickets for a series of concerts at the Waldorf Astoria Hotel Grand Ballroom. The organization for which the tickets were engraved was one which prided itself on handling all details in the most elegant fashion. As an example of the lengths to which the organization went to assure itself of the ultimate in correct usage was the letter written by the

chairman of the concert committee to Mrs. Emily Post asking for the correct wording of the phrase designating dress suits as the correct attire for the concert. Mrs. Post obligingly responded that the correct expression was "formal attire." So that particular expression was adopted and the committee rested upon its laurels, satisfied that it had the ultimate in correct usage.

In the beginning of this writer's association with this order, the tickets were engraved in two colors on three-ply vellum cards, 100 per cent rag stock. Two envelopes were used, as was customary in prewar days, an "out" which carried the return address of the treasurer of the organization and an "in" which carried the club seal engraved on the flap. The weight of this amount of paper called for two ounces postage for the four tickets that were mailed to each member.

The first break in all this luxury came when it became evident that something needed to be done to cut costs. The most evident place for attack was the weight of the paper. Accordingly, the weight of the paper stock was reduced to single-ply and also the tickets were made slightly smaller. These changes reduced the postage to one ounce. The saving of the paper was small but the reduction in the postage was worth-while.

Then came the war—"ins" were out for the duration. No one complained at this change. The government regulations made the change mandatory and there was no kicking. And by the time the war was over the members were used to getting their tickets in a single envelope and nobody asked that the extra one be put back into the mailing.

Cheaper Process Satisfactory

But the demand for tickets kept increasing and other expenses went up as well. And the cost of the engraving continued to be a burden. Two or three years ago the committee considered changing over to thermography. After much consideration, however, the idea was given up because it was felt that the large numbers of members belonging to the advertising profession would kick at the cheaper effect.

The financial pressure continued and the committee finally decided to try out the cheaper process of thermography. After all, the tickets were only used once and the possibility of making monetary savings was more and more tempting. So, not without misgivings, the change was made and the tickets thermographed. The

result? Not a yip from any of the members. As far as they were concerned the change could have been made many long years ago.

Study Over Each New Order

On the other hand, there are circumstances under which it has been demonstrated that superior quality pays out. In *Salesmen's Corner* for June, 1949, we told the story of the way Frank G. Weaver of the YMCA raises more than \$100,000 per year by mail. Mr. Weaver has discovered that it pays to send new prospects a mailing so carefully prepared that it may not even pay its cost the first year. This seeming discrepancy actually works to the advantage of the YMCA because the quality mailing brings in a class of donors who continue to give year after year.

Mr. Weaver lays the success of his campaigns to the closeness with which the YMCA keeps in touch

with the donors. Every communication is written with the idea of giving the effect of a personal letter. Each letter preserves the continuity of the campaign by some reference to a previous communication, almost always the letter immediately preceding it. And every letter is so carefully processed that it looks like a personal letter. Everything possible is done to avoid giving the unfavorable appearance of a mass mailing.

It often happens that just a little study will make a whale of difference in an order. An insurance salesman wanted some blotters which would really attract attention. A little study showed that if the blotters were printed on goldenrod stock they would stand out amongst almost any collection of papers on a man's desk.

Accordingly, appealing copy was written and set in Gloria. The copy was short and written with a punch.

How to favorably impress your prospect . . .

- 1 Show an interest in what the prospect has. His home, his family, his store, his automobile, his farm.
- 2 Take the trouble to learn what he owns that he is especially proud of and let him talk to you about it.
- 3 Learn something about the prospect's background. Where did he grow up? Where did he go to school?
- 4 Who were some of his classmates? Do you know any of them? Where does he live now? Tactfully let him know you admire him. That can best be done by being genuinely interested in his interests.
- 5 Dress in harmony and keeping with the way most of your prospects dress. One sure way to alienate or over-awe prospects is to overdress—to seem to them as if you are a "dressed up dude." But if your prospects are good dressers—keep pace with them.
- 6 Do not be too quick to become familiar or to use first names. Try to get the prospect to call you by your first name before you use such a familiar approach to him.
- 7 Familiarize yourself with what is going on around the prospect. Many travelling salesmen make it a point to read the newspapers of the town they are in each day, so they will be familiar with what the prospect has read that day.
- 8 Be sure to find out if the prospect has any special title which he prefers. If he wants to be called "Colonel," call him colonel. Many lawyers like to be called "Judge." Some druggists like to be called "Doctor," and so on. It's worth your while to learn about each one. But never take it for granted that a man may like to be called by some such title.
- 9 Remember what the prospect said the previous time you called, even if you have to put it down in a notebook and refer to it just before you call.
- 10 Never use careless phrases, which are so common, such as, "I'll tell you something you may not know," or, "You probably don't know it, but my company is blah, blah, blah, blah." Instead, say, "I suspect you may already know that my company is . . .", etc.
- 11 Assume that your prospect is just as honest as you are: that he is willing to play fair and to deal squarely. Assume that he wants security for his family as much as you want security for yours. Assume, also, that he might not be interested in any more life insurance until you make him dissatisfied with the amount he now owns.
- 12 Last—and perhaps most important of all—respect your prospect genuinely. If you can't accord him respect, better not call on him. He may not be the handsomest, richest, best-dressed, or most sophisticated man in town, but, believe me, he has something. He may be an ignoramus on the subject of life insurance, or he may think he knows as much about it as you, but he has something, else you wouldn't be there to see him. Find out what he has that's good and respect him for it. You will never sell him anything until you do.

With the strong contrast between the black ink and the goldenrod paper and the further wallop of the contrast of the goldenrod on white papers it was simply impossible to lose a blotter on a desk. Simple and inexpensive, but effective.

Harry J. Owens, advertising manager of R. R. Donnelley & Sons Company, recently advised members of the Chicago Chapter of the Salesmen's Association of the Paper Industry to look upon paper as a tool in the hands of the man who buys it.

Said he, "The paper salesman must not sell paper as such but what the buyer really wants—results from its use in the form of increased sales, inquiries, prestige, lowered resistance, good will. If high quality paper, like high quality printing, will get better results, sell quality."

Among the numerous examples Mr. Owens cited in which quality printing and paper proved more effective than cheaper products were:

"In 1932 a customer bought a catalog twice as good as a mere 'price book' that he might have bought on the theory that a good catalog would pay even in a depression, and that a good catalog would continue to sell well for years to come. That book sold in years of panic. It has been printed with minor changes and is still selling.

"A price printer quoted a \$10,000 lower price on a catalog. The buyer said 'no.' The help and service he received with the quality job was worth more than the \$10,000.

"A book distributor wrote a letter that he figured would pay out if it brought 2 per cent sales and would yield a nice profit if it brought 3 per cent. The letter, on which no expense or care was spared, finally brought 6 per cent sales. As a result, of course, somebody sold more letterheads, and somebody sold more book-paper than was expected.

"A financial house found itself with some 10,000 names of 'dead' accounts. To run them down with personal calls would have cost an enormous sum. The problem was solved with three simple letters—well prepared on good paper—which lines up prospects for salesmen to follow. Sales aggregating \$2,300,000 resulted."

Said Mr. Owens in conclusion, "Fasten your gimlet eye on your customer's problem as if it were your own. Elect yourself a working partner in his business. Help him solve that problem. Then, mister, you have moved yourself into a place where no buyer can turn you down. No buyer will want to."

Here's Our NEW CONTEST Worthy of Any Compositor!



HOW WOULD YOU SET THIS CONTEST AD?

Are you an all-around typographer? Here is your opportunity to prove your typographic skill to an international audience—and also earn a nice dividend!

The *Inland Printer* has recently conducted contests testing the business card and letterhead abilities of compositors. The handling of the following one-column, two-inch advertisement confronts the artisan with limitations at every turn. In order to encourage the development of skill in this type of composition, THE INLAND PRINTER offers five prizes for the best settings of the following ad:

COPY:

GROW PLANTS WITHOUT SOIL. Genuine Holland hyacinths in glasses. Cups fit any glass or jar. Large winter blooms in variety of gay colors. Ideal gift for holiday, anniversary or other special occasion. We will send you 5 hyacinths, one each white, pink, China blue, bright red, sky blue; also 5 hyacinth cups and complete instructions—for only \$2.00. Three orders \$5.75. Shipped postpaid to any address. Hyacinth Gardens, Inc., Dept. HG, Bloomfield, N. J.

PRIZES:

First prize: a check in the amount of \$25.00.

Second prize: a check for \$15.00.

Third prize: a check for \$10.00.

Fourth prize: a two-year subscription to *The Inland Printer*.

Fifth prize: a one-year subscription to *The Inland Printer*.

Duplicate prizes will be made in the case of ties.

RULES:

The contest rules are simple: Use the exact copy as given, and the exact space—12 by 13½ picas. Aside from that, set the advertisement in any way you please to achieve the best effect. Then take three good proofs of the advertisement and mail them, unfolded, to *The Inland Printer*, 309 West Jackson Boulevard, Chicago 6, Illinois. Closing date of the contest is March 31, 1951.

Give this problem your immediate attention, set a mean stickful, and good luck to you!

By EUGENE ST. JOHN

the PRESSROOM

Questions will also be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.

CELLOPHANE BAG PRODUCTION

We enclose samples of printed cellophane bags. We have been approached regarding printing such bags. Would you tell us what is the best type of press to use? It seems to us that a rotary two-color is essential. The printing seems to be on the reverse side and we suppose the order of printing the colors has also been reversed.

The printing is on the reverse side to take advantage of the sheen of the stock to give a glossy appearance to the printing and at the same time protect it from abrasion. The colors are printed in reverse order.

Such printed bags may be produced on either an aniline, straight letterpress, or rotogravure press. The cellophane is fed from the roll and printed and made into bags in one operation, by adding a bag-making machine at the delivery end of press. Special inks are used. The press manufacturer will give you the details of the set up.

STREAKING INKING

Wonder if you have met up with the problem involved in our printing of one halftone plate? On the enclosed proof, note the streaks under the chin. On other impressions they appeared on the cheeks and out from the shoulders. The plate—110 screen—would be scrubbed out with a bristle brush, using type wash, and then dried with a cloth. After about twenty impressions, the streaks would reappear. But they would not get any more pronounced than those on the enclosed sample. They were run on a job cylinder. The gripper edge is below the plate. This is the first trouble of this kind we have had in using the press, which we purchased new about six months ago.

Your statement that the plate prints okay for about twenty copies and then must be washed indicates inking trouble. Set the form rollers to the ink plate by quarter-turns to ascertain whether they are out of round, in which case new rollers are needed.

Each roller should show a streak throughout its length across the ink plate about one-quarter inch wide and should be set to show the same

width of streak against the metal vibrator.

The halftone ink you are using may be too short for this job cylinder since it runs at the same advanced speed as other job cylinders which require a longer ink than the slower cylinder and open platen presses.

PLATES FOR WOOD RULES

We are endeavoring to locate a source of supply for steel printing plates. We have had such plates in the past from which we printed our regular printers' line gauges. This is a 12-inch rule showing inches, picas, and nonpareils on one side, and advertising copy on the other. The wear on an electrotype, nickeltype, or regular printing plate is so great that it is almost useless to start with such plates. Some years back we purchased a set of solid steel plates which held up very well. These must now be replaced and we are unable to locate a source of supply. Can you give us any information as to where such plates may be obtained?

Years ago some of the leading photoengravers made such plates but today most of them are made by die-makers. Try this source of plates.

INVISIBLE INK SPECIAL ORDER

We read some time back where an invisible ink is now being manufactured. May we have the name and address of manufacturers?

The water-repellent invisible ink was printed on colored absorbent paper and cardboard. When the paper was immersed in water the water-repellent invisible ink became visible as white ink by contrast. This novelty had quite a run about twenty years ago.

A special setup with special rollers is required and printing under the necessary conditions is not profitable except on very long runs. Inkmakers are not interested and the leading producers of this novelty made their own ink. Such an ink is not on the market today.

However, the novelty is still sold and any printer who wants a supply can obtain it from an advertising agency for whom it is produced for the trade. The name has been sent to you.

SPECIAL STEREOTYPE STUNT

In your September issue there appeared an item entitled "Ink For Special Process." It may interest your correspondent to know that we developed this process for our own use a good many years ago and have been using it successfully, as the enclosed samples taken from our staff magazine will show. We would like to know if his ink experiment produced the desired effect. As buyer for our firm I would be obliged if you could arrange to have my name put on the mailing list of firms sending out literature dealing with general papers, and letterpress and rotary newspaper machinery.

Your samples of printing by the special stereotype process via the "Stereo" ink route, which eliminates the making of halftone and line engravings, are of the best. It is interesting to know that you pioneered and succeeded with this stunt when so many failed and gave it up in discouragement around 1930 and later. The uninitiated would never believe that your samples in single and multicolor were produced without recourse to halftones and line etchings.

Copy idea

Price and Satisfaction

The price paid for typesetting is seldom the single governing factor in the cost of the finished printed product. Height to paper, squareness of slugs, perfect printing surface, which save makeready and permit stepped-up press speeds, always offset any slight premium paid. Add to this the craftsmanship you get in every job. This results in complete satisfaction to you and your customer.

Credit for the above printing promotion copy is due Cecil H. Wrightson, Incorporated, of Boston

DRY (HOT) TRANSFERS

We will appreciate what help you can give us on the following applications: 1. Trick and novelty stores sell cowboy pictures on tissue paper to kids who press the pictures to their clothes with a hot iron. How do we make them? 2. We have seen a novelty card (colored) with message printed in invisible ink which comes out when immersed in water and fades when dry. How? We have a letterpress shop with job cylinder and platen.

The manufacturers of equipment and the supplies for thermographic printing will be pleased to supply information in detail about the production of dry transfers applied with a hot iron in many branches of industry as well as by the kids.

The water-repellent invisible ink which shows to best advantage on colored absorbent stock by contrast had quite a vogue a few years ago and was applied on job cylinder presses with a special setup. The special ink used was made up as a special order by an inkmaker. Possibly your inkmaker can give you the present source of supply of this ink which is still being used by some printers.

RECIPROCITY

A long-time subscriber writes as follows: "We have gleaned so many instructive stunts from the pages of IP through the years that it is only just and fair that we should try to make some return. Having read in a recent issue an inquiry about printing on ribbon from the roll, we are sending you herewith an account of our experience with this problem.

"A local manufacturing jeweler brought in a dozen rolls of quarter-inch ribbon on which he wanted a word printed at six-inch intervals. Our pressman took one look at the job and said: 'Nothing doing!' He explained to the customer that we were not equipped for that sort of work. However, the jeweler insisted that we help him out. Finally the job was turned over to one of the pressman's assistants who solved the problem in a very simple way.

"Cutting two disks from 6-ply cardboard of greater diameter than the rolls of ribbon, he placed one on each side of a roll so that they served as flanges to keep the narrow ribbon on the roll while it was being unwound. He then got a 4-inch nail to function as a shaft on which the roll could revolve; pushed the nail through the center of one roll, with a disk on each side of it, and drove the nail into the side of a wooden box, which he had placed on the floor in front of the press. Next he drew the end of the ribbon up

Typographic

While the basic design of the cover below is sound and its effect is striking, most is not made of the idea. The name panel is too short—across—and, being so, affects the pattern adversely, also leaves open the position where newspapers spot the most important front-page story. Balance is adversely affected; page lacks weight at top. Now! Note that right side of the type group listing contents is in line with right side of halftone, but right-hand end of name band falls short of such alignment by an inch

COMMERCE

MAGAZINE

The Key To Successful Marketing

European Travel Boom • • • •

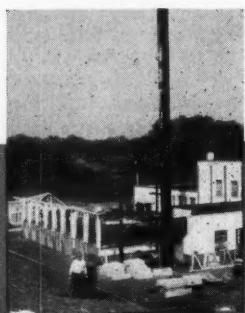
The Pension Drive And Trusteed Plans

End of The Lunch Box? • • • •

Impelling vs. Compelling Leadership

FEBRUARY, 1950

25 CENTS



CLINIC

By J. L. Frazier

(on original). That's bad. Pattern, as already noted, is seriously affected. If the right end of name panel were in line with right sides of type group and halftone there would be evidence of plan and better pattern, and on top of that the weak upper right-hand corner would be properly strengthened. Our corrected handling (below) demonstrates the points made, also shows how the larger name band is not only more impressive but more in keeping with the heavy nature of the design

COMMERCE MAGAZINE

The Key To Successful Marketing

European Travel Boom • • • •

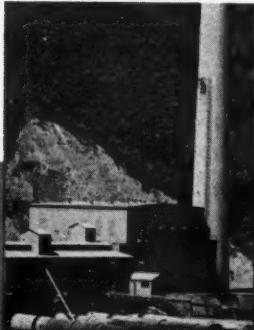
The Pension Drive And Trusted Plans

End of The Lunch Box? • • • •

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FEBRUARY, 1950

25 CENTS



through the frame of the press, over the lower bail of the platen as far as the feeding edge, where he fastened it until he had placed the gauges to control the register.

"Instead of regular gauges, he cut two narrow strips of 6-ply cardboard and pasted them on the tympan so that they formed a channel one-quarter inch wide through which the ribbon was to be drawn. As the words were to be spaced six inches apart, he made a pencil mark on the tympan six inches from the impression he had made of the word. All he had to do now was to draw the ribbon toward him after each printing until the upper edge of the word reached the pencil mark. The plan worked so well that the job has been repeated several times and ribbon jobs have became a welcome source of income in our plant."

BLUE INK RESISTANT TO LIGHT

Each year we are called upon to print certificate cards for one of our customers. A sample is attached. A lot of these cards hang up in offices and are exposed to some sunlight. In consequence the blue ink fades completely out. We have had it up with the ink people and use what they said but have not been able to overcome the fading out. It occurred to me that if these cards were printed and then varnished it might eliminate this trouble. Also, I notice that a lot of these little detective books I read have a coating on them that looks like cellophane. This might work. However, we don't know. We thought you might, and if so, you might put us in touch with people who do this work. We shall appreciate it.

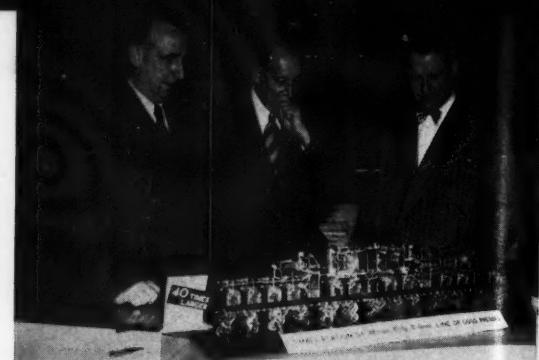
Among all blue inks there is none more resistant to light than monastral blue when used in the toner strength, which is deep blue black. It is more costly than other blue inks.

From time immemorial artists have placed a coating of copal or other varnish over their oil paintings to protect them against the ravages of sunlight but unhappily no pigment can indefinitely withstand the color-destructive influence of sunlight.

Recently synthetic varnishes have been tried and also coatings of various plastic films such as cellulose acetate, saran, vinylite, and so on as protection of pigments against sunlight. We are sending a list of suppliers who can give you the latest reliable information. If a blue must be supplied that does not show fading, one way around would be to reprint at necessary intervals, based on the period of light-resistance which the ink most resistant possesses when it's coated with the most protective film.



Cleveland Litho Club panel. In back row: Ralph Honeck and Andrew Balika. Front row (all Harris-Seybold men) left to right: Herb Leedy, Roy Tyler, John Morehouse, A. B. Woodruff, and Ren Perry



Explaining a Goss Headliner scale model to George Bull, London Daily Mirror and Ted Shrimpton, London Times, is R. C. Corlett, president, The Goss Printing Press Company. Model is 1/40th actual size

PEOPLE IN THE NEWS



Typographers Association of New York officers, left to right: M. J. Baumwell, J. P. Smith, Ralph Specce, Stanley Leventhal



Harold W. Gegenheimer now is associated in business with his father, William Gegenheimer of New York, in the offset field



A. M. Miller, president of McCormick-Armstrong Company, Wichita, Kansas, inspects his firm's prize-winning direct mail campaign



New officers of Young Printing Executives Club of New York Employing Printers Association, left to right: James Fish, Jr., David Parrazo, R. A. Young, Jr., Harry Mallon, and Arthur McCormick



Left to right: George H. Streeter, in charge of purchasing; Joseph J. Gardiner, executive officer; John Harvic, in charge of production; and C. Parker Loring, in charge of sales. All are J. C. Hall Company men

Committee planning New York Employing Printers Association Eleventh Exhibition of Printing. From left: Morrison, Folks, Messner, Taylor, Kutschera, Ronkin, Singer, Pakula, Lee, and E. S. Davis, Jr.



Specimen Review

SPECIMENS FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL. • By J. L. Frazer

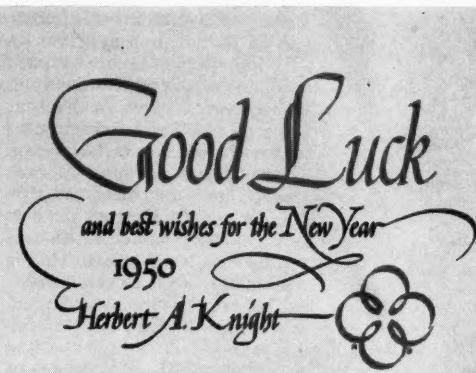
NEELY PRINTING COMPANY, of Chicago. Your brochure "Neely Offset Offers More" labeled also "Number 1 of a Series" represents fine promotion and exemplifies top craftsmanship. It should bring some good new customers to your door. We particularly like the cover with two lines of title in large highlighted roman caps near the top in the reverse color (white paper) against the all-over red background, and the line cut of your plant in black and with type and lettering spotted in an open oval-shaped section blending from light screen into the solid of the red background. Large halftone illustrations of views within the offset department of your plant are well printed (by offset, of course) and give the impression of a large amount of good equipment. Layout and typography are excellent.

DELLE PERRY, of Stanford Press, Palo Alto, California.—Your his-and-her Christmas greeting is clever and unusual, and furnishes an idea for the ever-growing number of young couples who must be apart while the man serves his country. A French fold of white paper with red deckle, the cover carries a round halftone of "him" to the right, above center, against a green map of Japan. On the left side an opening is die-cut (in a shape one might describe as a fat boomerang—no offense intended; it's the best we can do to convey the idea) through which shows a halftone of "her" on the inside spread. Under each picture is stated the residence of each—Tokyo, in his case; California for you. Copy (in Brush) on front reads "The Perrys get together" with season's greetings continued on second and third pages of the folder. The "her" picture on inside is against a green map of California, and exact addresses of both Perrys are given below it. Not every

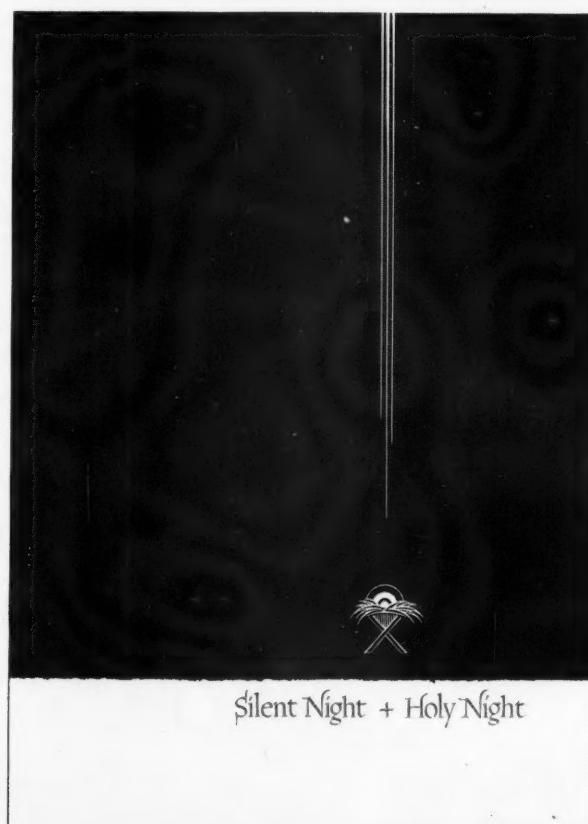
Christmas card is so personalized and informative. Congratulations on a good idea very well carried out.

NORTH-WESTERN POLYTECHNIC, London, England.—Your "Coming of Age Year Book," filled with interesting and illuminating text on printing subjects and examples of students' work both composition and presswork, ranks in all respects with the better-grade commercial craftsmanship. The cover design demonstrates effectively how impressiveness and dignity can be delivered in the same typographic package. Attractive medium-toned type of the Baskerville fashion in large sizes, simply and interestingly arranged in lines and groups along with a balanced arrangement of elements and distribution of white space, bring about the combination of qualities that some would assume could not be merged. Colors help a lot; stock is a very delicate green tint; type matter is black; conventionalized quoin key or some similar device is silver with pink ribbon tied around it. The beautiful and at the same time striking effect of combination must be seen to be fully appreciated. Press-work is excellent.

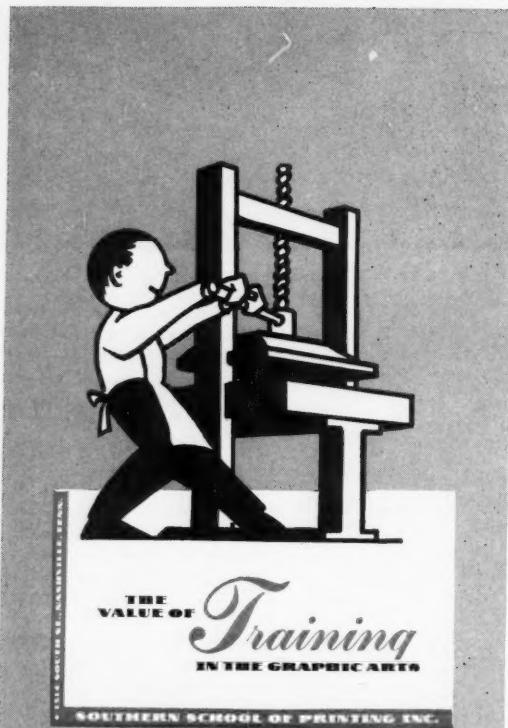
CONN CREATIVE PRINTERS, Windsor, Canada.—We like the elements of the blotter "Color or Black and White" and note the word "color" in this main display line is printed in a color, red to be specific. It is also exceptionally well printed. However, there are two errors on the play: The nice four-color process picture along left side (bleeding off on that edge also at top and bottom) should be printed on the right end of the blotter because the little boy in the picture is turned somewhat and looks to the left. Replaced it would direct the eye to the copy of the piece. Similarly the cut of your delivery truck shows front



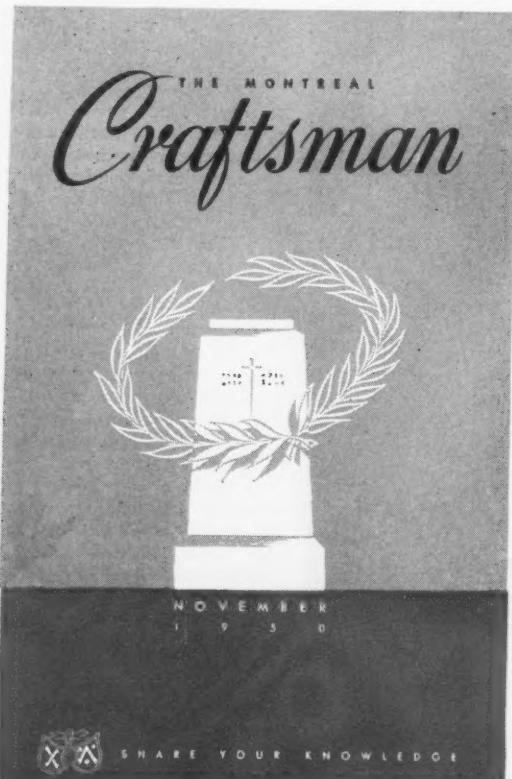
Calligraphy by Ray DaBoll graces this French-style folder from former president of J. M. Bundscho, Incorporated, Chicago. Except for quarter-inch of white at bottom the deckled edge stock is pale gray, inks green and black



Bundscho's 1949 greeting also by DaBoll. Colors on 8- by 11-inch original are deep blue-green and red (lettering). Text of song is on pages 2 and 3



An impressive design is put to some disadvantage by "modernistic" roman caps, a style in vogue a short time during the early 1930's. The colors on original are black, red, and taupe (ben day)



Printed in light gray (simulating silver) and deep red the original of this 6- by 9-inch bulletin cover has much distinction

end on right, so tends to direct the eye away from the copy. It should be on the left side of the blotter. Take one of the blotters, cut the elements apart, and shift positions as we have suggested. You will see a great improvement, especially in that the whole will tend to hold the attention right where it is wanted. Your calendar for three months, scored and die-cut to permit of standing it up on a desk, is attractive.

THE ERIE PRINTING COMPANY, Erie, Pennsylvania.—We salute you on the original and impressive handling of your business card, one of the most interesting we have seen in years. Feature is a semi-scroll panel near center in a rich and not weak yellow. The type matter—name, address, and so forth—are overprinted in black which is also used for perspective shading at bottom and right side of the panel. This is not all, in fact the card is "made" by lines of type striking diagonally across the card back of yellow panel, of course, and bleeding off all sides. These lines are of copy promoting use of printed advertising and, while properly printed in a delicate gray due to design considerations and to emphasize the regular card, copy can be read without too much difficulty. The diagonal lines are in about 8-point sans serif caps separated by about 18 points of space. Without the background offered by these gray lines the design would be rather blunt and coarse, maybe common looking, but with them distinction as well as class are added. Any one will give this card the second look, and be impressed with your ability to do interesting and effective typographical work.

THE R. H. WILLIAMS COMPANY, Montreal, Canada.—The letterhead for the "Chic-in-Coop

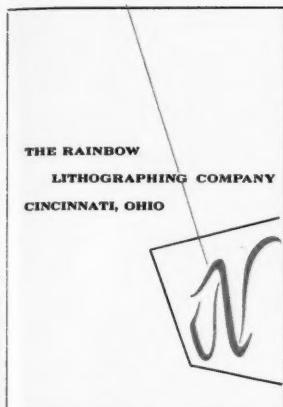


Cover—red and blue on white—of house organ by Williams & Marcus, Philadelphia

"Restaurant" has an exotic look; it is really different. It is set in several type faces—all sans serif with one decidedly extended or hand-lettered—and lines, while arranged in interesting pattern, are spaced solid. We are at a loss to explain the layout but there is a large ornament in the lateral center and bands of triangular border units used as cut-offs. Everything involved is crowded. To top it off, the design is printed in two closely related colors, a red and an orange. It is really interesting but appearance is a bit frightening and contemplation of reading the copy seems at first blush more difficult than it really is. Other readers as well as yourself have doubtless already surmised, the piece is not attractive and it is not inviting to read—all elements seem to run together, as it were—but we consider the same arrangement with types of more nearly harmonious shape might become praiseworthy with a different combination of colors. Warm colors should be used most sparingly and the two used



Obverse side of 7- by 10-inch mailing card which should have drawn a capacity crowd. It looks like the real thing must have been. Sure, the second color was brown



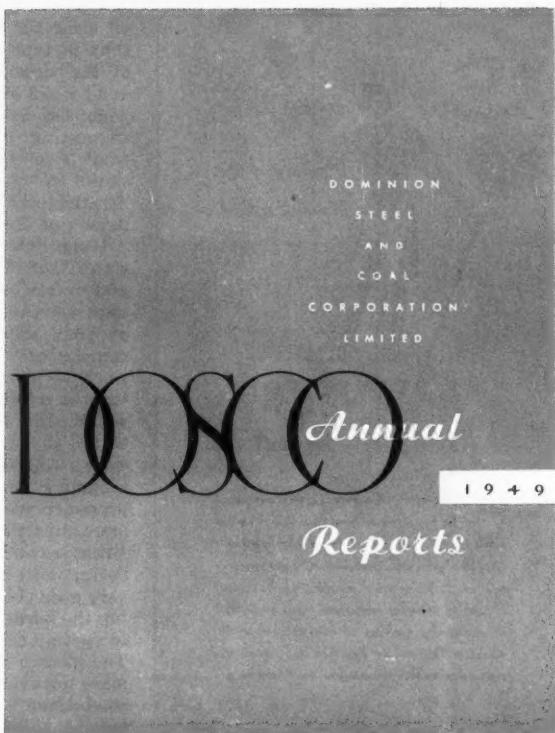
Title page of folder announcing a change in name from one given to Nielsen Lithographing Company as explained in center spread, also of interesting layout. On the original the second color is a deep red-brown

for all of this design are positively hot and cover quite an area besides.

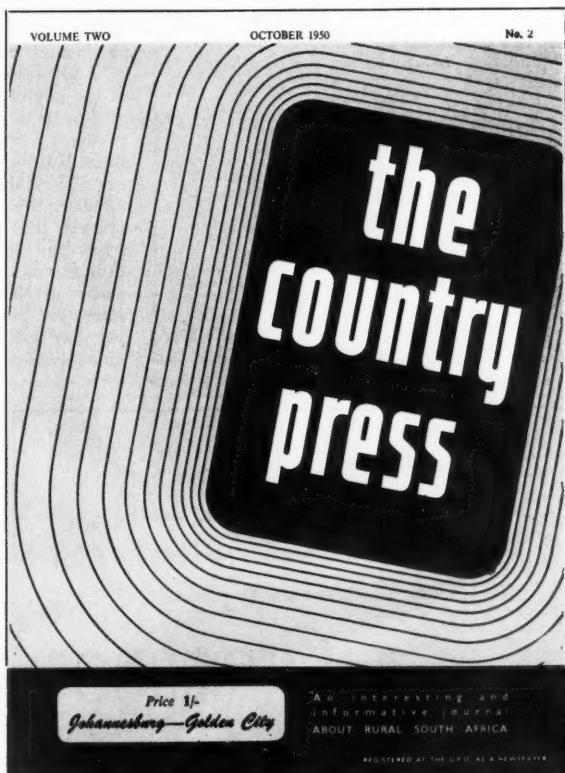
ALLEN, LANE & SCOTT, of Philadelphia.—"To serve you better . . ." is one of the most impressive pieces we've ever seen to announce new quarters and equipment and facilities generally of a printer, and we've seen a lot of them in the thirty-six years of our occupancy of this post of reviewer for THE INLAND PRINTER. It is a big piece, page size being 11 by 14 inches. Manner of presentation no less than dimensions of brochure will impress recipients with feeling that "this is a big outfit," less as to floor space or even as to equipment, though these are considerable as demonstrated, than as to ideas—more important to a customer and prospect. We have had this impression of your company for years from what of your work we have seen and what of

your methods we have heard. Eight pages of text are on coated stock of heavy weight cover coated stock, the cover itself of heavier weight and gloss coated. Plastic binding at side contributes to the impression of worth. Big half-tone illustrations on text page show machines and departments off to fine advantage, supplementing other things in creation of the impression of bigness and skill. Impressive also is the manner in which your facilities for both letterpress and offset production are featured on facing pages.

THE WICKERSHAM PRESS, Long Island City, New York.—We rate outstanding the big 9½- by 12½-inch French-style folder, "A New Contender," you have produced by offset and issued to proclaim you are now equipped to provide "the distinguished quality which has characterized the letterpress work of the Wickersham Press" in offset lithography method. Folder is highly impressive. Most plain of the reasons for that are its bigness and simplicity. Featuring—yes, dominating—the front page is big head and shoulders crayon drawing of a very young child, expression simulating an air of pride and confidence. Title, quoted, is in relatively small and rather inconspicuous italic type overprinted near bottom of illustration plate. Printing is in black, overprinting impression of plate printed solid light green except where it is cut out to show whites of the eyes of the tot. Matter on pages two and three supplements title and what we've written already. It is well to mention that along right-hand side of page three there's a band of the light green fading



Rather a new note in cover design, we think. It came from the Gazette Printing Company, Montreal, and may be the work of LeRoy Barfuss, designer of our cover this month. Original colors are black and tan on white paper. While the original styling of Mr. Barfuss is nearly always quite varied there is something about it, as a rule, which we recognize



This cover from publication of South African publishers, of which our good friend O. H. Frewin is chairman, is characterful and packs a wallop in display power. Color on 7½- by 9½-inch original is pale green

WORDS TO HANG UPON A CONVENIENT WALL

Advice to Independents

Excerpt from THE MAN WHO MADE FRIENDS WITH HIMSELF



Read every day something no one else is reading.
Think every day, something no one else is thinking.
Do, every day, something no one else would be silly enough to do. It is bad for the mind to be always a part of a unanimity.

—Christopher Morley

Done into Print by Herbert W. Simpson Inc., Printers at 109 Sycamore Street, Evansville 2, Indiana

Herb. Simpson, colorful Hoosier printer, is equally adept doing work in conservative style as in modern manner. Wall card in brown and black on gray



**HE STANDS FOR
Distinctive Printing**

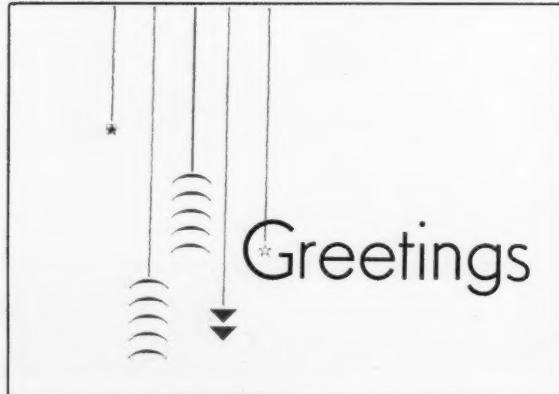
Our little Esquire, of course, gave us our name . . . but he has given us more than that. To our many friends and associates he has become a symbol of good craftsmanship and good business relations. We're proud of our little "Esquire" . . . and we value his reputation. Our whole staff is continually working to enhance his worth, wherever *Distinctive Printing* can assist our customers in the planning of an effective job.

ESQUIRE PRESS
CORPORATION
422 First Avenue • Pittsburgh 19, Pa.
ATlantic 1-6466

Turning out fine blotters is a habit where this one came from. Signature and coat on original are in red; screen tint here substitutes for a delicate yellow



Black here represents green on original of greeting



Suggestion of Christmas tree baubles is given by rules and cast ornaments on this title page of greeting from Edit, Incorporated, Chicago

off along the left side—where there's copy in type overprinting—on order of the vignette, bleeding off at top and bottom on right (out) side of the page. On heavy rough white paper suggesting grainy drawing paper, what is so well designed and printed shows off to excellent advantage. As Strathmore has so often said, "Paper is part of the picture."

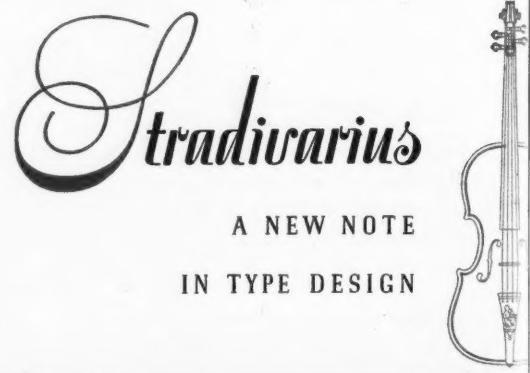
HULL SCHOOL OF PRINTING, Kingston Upon Hull, England.—Layout and over-all design and a degree of impressiveness are prime qualities of your school yearbook featuring samples of work by students. Press-work is good although printing of text is weaker than we like. That would suit our own eyes, so taste, better if more ink and impression were used, maybe slightly bolder type, assuming the desire was for what pressmen rather than readers count most important—the kiss impression. Front cover and title page (same design but in different colors) are very good though to our way of thinking the border, especially on cover, is too prominent in relation to the type. The picture rather than the frame is more important. There is a tendency, we believe noted before, to use too much space between words, especially of display, and too little between lines. Addition of one-point leads between lines of text—too long, incidentally, in relation to size of type used—would make a great improvement in appearance and facilitate reading. The longer a line of type is the more uncertainty there is that the reader will go surely to the start of a new line after coming to the end of the one being read. In this respect certainty is increased in proportion to the amount of space between the lines. Your smaller booklet, "Prospectus of Printing Department," is technically better done, and the cover represents the best typography among what you have submitted. It shows that in the larger size Baskerville is a good display type, as in the suitable sizes it is in our judgment the premier book type of the time. Many able typographers favor Garamond style which also has style and weight.

**Printing
Week
in
New York
1951**

Program

We like this folder title page; it has power aplenty, but it's pleasingly applied—a soft touch. Other half of circle is on back page

FRED J. HARTMAN, of Washington.—We are glad to receive copies of the blotters submitted in the contest sponsored by International Graphic Arts Education Association by public school pupils and used to promote interest in the annual Printing Week observance, this year from January 14 to 20. As far as appearance goes, the entry of Elwood Benner and Daniel Pastor of the Timken Vocational High School, Canton, Ohio, would win our award except that the large figure "17"—the date in January of Franklin's birth—places an emphasis above all reason, and especially as



Title page of 6½- by 4½-inch folder demonstrating smart new type-face available to the customers of progressive St. Louis advertising typographers



Reflections

A very deep green, almost black, and red (of course) are colors of original cover from house - organ of the E. F. Schmidt Company, of Milwaukee. Dull inks were used and add much charm

there is nothing whatever in any display to indicate what the "17" means. The date is not important, anyhow; the event and the name of the patron saint of printers are important. If those figures standing alone meant anything of importance we'd say nice work but for the best blotter all around our vote goes to the one entered by Louis Meacham and William Hofacker, also of the Timken School. It is very dignified and conservative, of course, but it is also pleasing and otherwise in-

viting and can be read with comfort sans any suggestion of interference. It is illustrated by a halftone showing the Waterbury statue of B. Franklin. However, as the face of the picture is directed to the left, the halftone should be on the right-hand side, the piece being printed the long way of the stock. Blotter Number 4, printed altogether in orange on yellow stock, must turn eyes away from it wherever it goes. Considering what we would assume is the age of the contestants and the amount of their experience the work is commendable.

TIMKEN VOCATIONAL HIGH SCHOOL, Canton, Ohio.—Invariably year after year we are interested in the school calendar consistently on heavy cover paper of different colors and tints for each leaf and featuring linoleum plate illustrations also accomplished by students of the art and printing departments. The leaves are about standard blotter size tied with cord through punched round holes at the top (short dimension, by the way). The shape is good considering desirable proportions of picture, calendar block, and short appropriate quotation of each leaf. In our opinion leaves for June, October, and December are best illustrated of all. Best leaf by odds in our opinion is one for December. With stock black type matter of poem and calendar, along with solid panel background for picture, the leaf looks fine. Picture in red, green, and gray is nice over the silver panel. Most serious fault concerns spacing of three elements of each page. In most cases the short quotation is definitely closer to calendar below than to picture above, might be better centered or be slightly closer to the cut above. That is for better distribution of white space, but placed so close to the type of calendar (similar aspect) it sometimes seems the two run

IMPRESSIVE IMPRESSIONS

by **Advent
PRESS, INC.**

A reduction from 10½- by 13½-size original this impressive portfolio containing printed samples of Advent Press, Incorporated, has light gray stock and is printed in very dark brown and gray. "Circles of confusion" seem to dominate major part of design

Excerpts from a talk given by Mr. CARL E. DUNNAGAN,
President, Printing Industry of America, Inc.
At a recent "Printing Week in Chicago."

Careers In The Printing Industry

Informal title page, also an interesting one, produced in Jefferson High School Print Shop, Rochester, New York. To fit it in here, the page, original is practically square, has been shortened

A B C D E F G H I
J K L M N O P Q R S T
U V W X Y Z &
a b e d e f g h i j k l m n o p q r s t u v w x y z
1234567890

AVAILABLE FOR REPRODUCTION PROOFS ONLY

Center spread of folder the title page of which is reproduced at the left. Recipients will appreciate the complete alphabet showing on the second

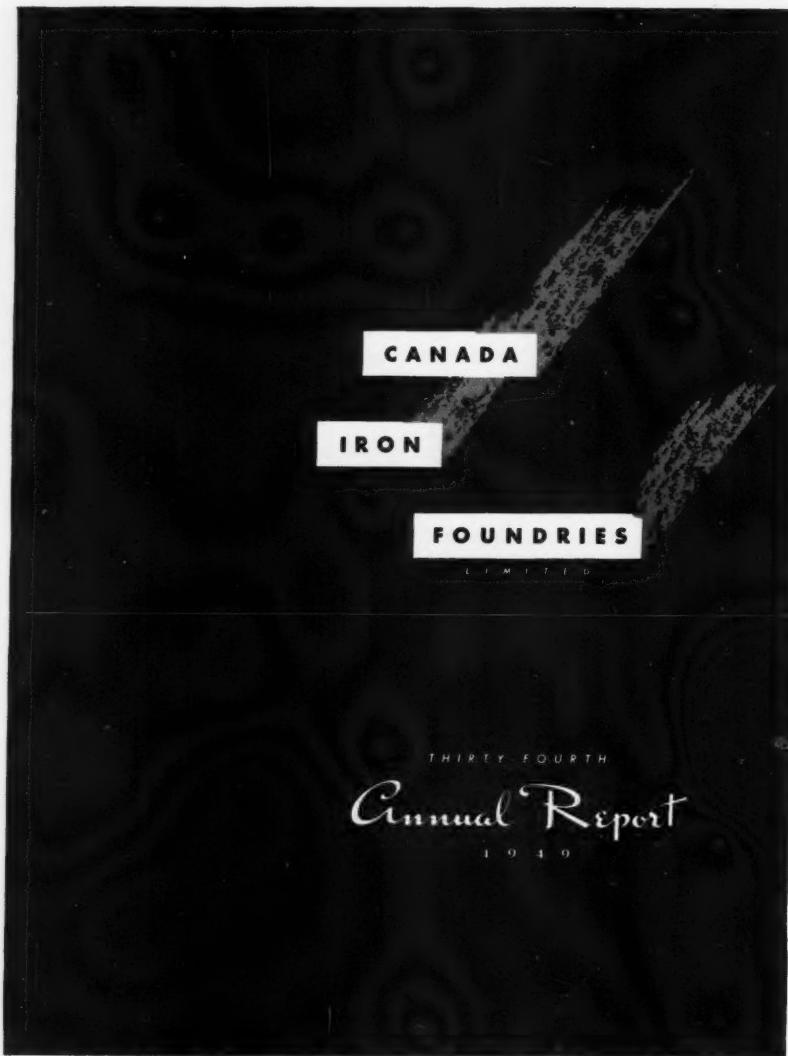
Designed by Imre Reiner, Stradivarius' blend of reality and fantasy makes it a friendly and flexible type that offers new possibilities to the art of printed selling. It's graceful capitals, with a lean and precise lower case creates a note of gay sobriety.

Warwick TYPOGRAPHERS, INC.
920 WASHINGTON AVENUE / ST LOUIS

page, also the pleasing effect of the paper of antique finish and with deckled edge along front. Second color of the original is a nice red-orange

together. Repositioning of the elements somewhat would overcome ill effect of bottom margin appearing much too wide. Just because the stock cuts well for the size followed is no reason why, where paper is not a cost problem, the leaves shouldn't be shortened to simplify, as it would, the spacing factor under consideration. Selections of pa-

copy of your "Staples Year Book" representing the second year of its publication. It is an improvement over the first, copy of which we have retained, which was itself highly commendable. First impression upon us is that here is promotion for a printer that has the advantages of being different, useful for those fortunate enough to receive



On original letter-size brochure cover the second color is a glowing yellow-orange. It exemplifies the sparkling and original design of LeRoy Barfuss, Gazette Printing Company, of Montreal, Canada

per colors is not best in some cases. For January, where a man on skis is illustrated, the stock is a strong orange. On the October leaf the background color is a cold blue. Reversing the stocks would be more logical representation of the characteristics of the two months. Even so, the calendar represents a splendid student project and one that is useful, too.

STAPLES PRESS LIMITED, of London, England.—Thank you, sirs, for the

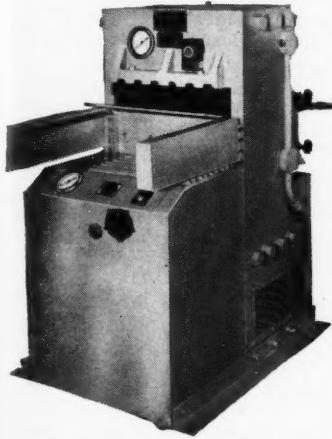
copies, and impressive because of the fact that the producer is a big and strong and capable printing organization worthy of big and important commissions. Too often, large printing concerns are essentially interested in the manufacturing angle of the business, press revolutions and such, and unmindful of the important influence of esthetics. Physically, the "Staples Year Book" contains about 200 pages of approximately 7½ by 10 inches, and

is case-bound. Binding board used for backs seems heavier than that used on last years' volume which was received, as we recall, with sides of binding noticeably warped. Binding is particularly pleasing to this commentator. Sides are covered with a figure paper of deep red against light tan pattern suggesting marbling. Imitation leather, of a red hue matching the color of the lines on the paper sides, covers around the hinge showing for about an inch of the sides, front, and back. The material covers the front corners after the fashion of de luxe library books once more frequently seen than now and the record books of yore—before the era of loose leaf account books—which had to be built to battleship strength. Approximately half of the pages are pen-ruled and printed for diary purposes, which suggests mention of the fact of your company being a group of fifteen different units separately located for the most part, it would seem. Remaining pages (about half the total) present interesting and informative matter for the printer's customers. There are text pages covering "Preparing Copy for the Printer," "Selecting the Type Face for Books," "Four-color Halftones," "A Glossary of Technical Terms," to mention three of quite a number. Some "chapters" are followed by examples of what the text relates as, for instance, number of sample book pages, titles, and text. These are all presented both beautifully and impressively, the book pages in open panels showing white paper against over-all background, otherwise, printed in a very attractive deep gray. There are examples of a number of different kinds of what you designate as "blocks" but which we call "plates." An over-all grading of the work accomplished in all the different categories of the book's production should be a near-100 per cent. Primary text of the book is consistently set in Garamond, one of the best type styles for book composition, combining as it does high readability with a degree of art not found in the types styles more commonly employed in book composition. We ourselves consider Baskerville the Number 1 book type of the time but have no quarrel with any one who rates Garamond over it. Not only is your typography top-grade but presswork is entirely in keeping. For personal reasons we like more color and impression in text type printing than you have employed and are not adamant in demanding that the kiss on impression in printing be so delicate. Beautiful presswork, technically speaking, is not the end most desired in such work. It is comfort in reading. However, printing subheads in light face type in red-orange is the only feature of the work we would consider a real error. If the second color on a job of printing has to be one weak in tone relative to black—and red-orange is—it should not be used for lines of type unless they are in bold face. On the whole, the project represents great achievement of an ambitious plan.

**What's
New?**

in Equipment and Supplies

STEREOTEX Machinery Company has introduced a new 140-ton universal hydraulic molding press, platen size 20 by 22 inches, which incorporates many features of the company's 350- and 900-ton hydraulic molding presses. The press is designed to produce rubber and plastic printing plates, Vinylite and Tenaplate electrotype molds and stere-



Stereotex universal hydraulic molding press

otype mats (hot and cold process) also for embossing on cardboard, leather, and other surfaces and for straightening ("bumping") of electrotype plates. Hydraulic system consists of motor-driven high and low pressure pumps, control valves, interconnecting piping and oil reservoir, all fully enclosed with oil and air filters provided. The machine weighs approximately 4300 pounds, over-all height is 54 inches, has a 2 h.p. motor, and occupies 32 by 44 1/2 inches of floor space. The pressure control is described as unusually sensitive from zero to full tonnage and as permitting molding of very small forms.

A COATING ATTACHMENT for underside and top web coating has been marketed by Potdevin Machine Company. Designated the "BTC," coater is fitted with special brackets permitting mounting for either top, side, or underside coating. The machine is said to be particularly suited to applying adhesives in widths up to 21 inches to webs running at any speed. It is equipped with a control for regulating amount of adhesive to be applied. The "BTC," it is stated, can be self-powered, or powered by other equipment.

BIND-ALL plastic binder, made transparent for cover and backbone identification, has been marketed by Collier Manufacturing Corporation. Intended for magazines in reception rooms, for business reports, catalogs, price lists, and reference and information books, the transparent binding reveals the cover and spine of the contents, while affording protection from dirt, wear and handling.

Top and bottom of the pre-scored hinge fold of the binder have electronically welded coil spring mountings. Connecting rods to hold the publications are inserted between pages of the material to be bound, and fastened into the springs. No drilling or punching is necessary.

Bind-All plastic binder is available in sizes to fit standard publications, or can be made-to-order to other specifications. It is made of heavy-gauge, flexible Vinylite plastic.

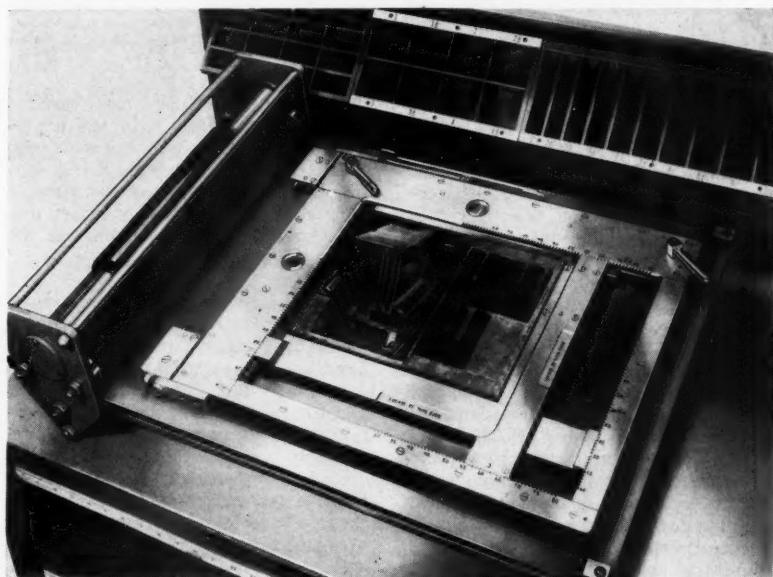
VANDERCOOK makeup gauge, designated as Number 68 in the company's line, is a piece of precision equipment for accurate square-up, lineup, and register in the makeup operation. It consists of a micrometer lockup device incorporated in a chase-like frame, mounted on the bed of a proof press on a steel cabinet equipped with space cases, lead-and-slug rack, compart-

ments for string, solvent can, ink, rags, and other compositor's materials. Its use, it is stated, results in forms that are exactly square, alike in size, and aligned in register, and justified to lift.

In operation, the gauge is first set to the dimensions of the form to be made up by means of two adjustable bars calibrated in picas. In some instances, this could include marginal furniture. Once the gauge has been adjusted, makeup proceeds much the same as on a galley. Justification is checked with two pressure bars which apply a predetermined amount of lockup pressure through means of an automatically controlled pressure mechanism. These pressure bars are operated by levers. Two micrometer scales, graduated in points, indicate when the form is justified, or give a direct reading as to how many points it is over or under, either vertically or horizontally.

A foot pedal raises the form slightly when it is ready to be checked for lift. If two or more colors are to be registered, the key form is inked, and an impression taken on a sheet of hinged acetate with an impression cylinder provided for the purpose. This acetate proof is then used as a guide for registering succeeding forms.

Vandercook states that orders are being taken for the new gauge for delivery in approximately ninety days.



Top view of Vandercook 68 makeup gauge, showing cross bars used for setting size of the form

MANN OFFSET PRESSES recently became a part of the line of American Type Founders Sales Corporation. Under arrangement with the manufacturer, George Mann & Company, of London, they are being distributed in this country as the ATF-Mann presses.

There are fourteen models in the ATF-Mann line, consisting of six single-color presses, seven two-color, and a sheet-fed perfecting press. The single-colors range in sheet size from 22 by 34 inches to 42 by 65 inches; the two-colors from 22 by 34 inches to 43 by 65 inches. The 43-by-65 two-color press is the same model as the 42-by-65, with slightly larger over-all dimensions. The sheet-fed perfecting press takes a maximum sheet size of 38 by 53 inches.

At the time of announcing its distribution of the Mann presses, ATF stated that it was done to extend the range of the company's equipment in the offset lithography field. Maximum size of the Chiefs is 22 by 29 inches, so that the Mann line now offers ATF offset presses in the larger sizes. Installation, servicing, and stocking of parts are included in the plan.

inches high, and 15½ inches deep. Equipped with two photocells, it weighs 42 pounds, and is transported within the shop on a small wheeled table.

A SIDE REGISTER CONTROL said to automatically and accurately maintain the lateral position of a moving web of material on slitting, re-winding, and other processing machines, is announced by General Electric's Control Divisions. The new electronic control responds to a signal from a printed line on paper, plastic, or cloth of 1/32-inch minimum width. The control ignores all signals from printing adjacent to the guide line on the trailing edge of the scanning sweep. It also follows broken lines of the same width, and will not change web position if the web breaks. Instantaneous response, the manufacturer states, is provided for errors as small as .001 inch or less. A rotary lens scanner and a thyratron control panel make up the new side register control.

The scanner has a tilting mounting bracket with adjustable stops to allow operation on either diffused or specular scanning. The direction of scanning can be selected by a panel-mounted

LACEY-LUCI process camera, manufactured by Merritt Lacey Corporation, is designed as a versatile camera in compact size. It photographs solid objects as well as flat copy, and is intended for a variety of uses, including offset platemaking, silk screen positives, photocopies, burning-in of plastic printing plates, and as a visualizer for making layouts in enlarging or reducing the copy or objects for the purpose of tracing.

Floor space size, including room for lighting adjustments, is 36 inches by 84 inches. Easel or copy board is 30 inches square. A 30-degree operating angle, and a 24-inch-square view or focusing plate enable the operator to place the work in either a horizontal or vertical position.

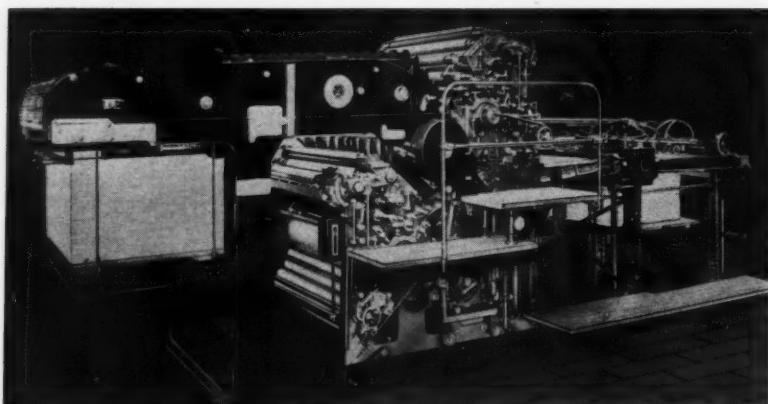
Other features announced for the camera include: Lens of various focal lengths to provide a range of enlargement or reduction of more than ten times; four built-in, adjustable lights for steady illumination; accurate calibration device and chart; built-in automatic timer; two viewplates, one plain glass, the other ground glass, the latter used when the film is attached to the underside in order to avoid photographing through the glass; special pressure back; a convenient handle-control for moving copy board, lens and bellows to be used for the enlargement or reduction of the copy.

A NEW electronic hygrometer for measuring and controlling industrial air conditioning has been announced by Minneapolis-Honeywell Regulator Company. System includes a single-point ElectroniK recorder of circular or strip chart type, with or without control, and a small element making use of gold leaf and a chemical salt solution to eliminate cleaning and other maintenance, according to the firm.

Among advantages listed for the device are: Provision for direct relative humidity reading without assistance of psychrometric charts; use for sensing changes between limits of 20 and 93 per cent relative humidity; minimum span of 20 per cent relative humidity throughout its 20 to 93 per cent range; availability of all ranges with full temperature compensation between the limits of 50 to 120 degrees F.

Operating over distances of 1,000 feet, it is stated, the system provides remote reading, permitting centralized control from a supervisory panel, unit control adjacent to the critical zone being controlled, and supervisory monitoring of control.

ROTOGRAVURE proof presses in a new line available in sizes accommodating roll widths from four inches up, have been announced by Inta-Roto Machine Company. Electric motor-driven, the presses are built with a new type of pressure adjustment and other innovations, the company states. Designed for use by foil, film, and paper converters, they proof with gravure and aniline inks, and can be used for testing inks, laminants, and heat-seal materials.



ATF-Mann sheet-fed offset perfecting press, which takes a maximum sheet size of 38 by 53 inches

TOTALUME, all-electronic light totalizer for use in lithographic and photo-engraving platemaking, has been placed in volume production by Precision Engraving Company, division of Universal Match Corporation, following two years of commercial testing, the company has announced. Purpose of the machine is to insure uniform high quality of negatives in halftone and color process work by controlling negative density.

The machine is said to permit repeated exposures resulting in identical density ranges or absolute densities within a plus or minus of .02. Exposures are measured in light units rather than in seconds. A simple push-button setting, it is stated, makes it possible for the cameraman to obtain predetermined results which can be duplicated at any time.

Totalume uses standard radio replacement parts and tubes. It is housed in a steel cabinet 21 inches wide, 14½

inches high, and 15½ inches deep. Equipped with two photocells, it weighs 42 pounds, and is transported within the shop on a small wheeled table.

A SIDE REGISTER CONTROL said to automatically and accurately maintain the lateral position of a moving web of material on slitting, re-winding, and other processing machines, is announced by General Electric's Control Divisions. The new electronic control responds to a signal from a printed line on paper, plastic, or cloth of 1/32-inch minimum width. The control ignores all signals from printing adjacent to the guide line on the trailing edge of the scanning sweep. It also follows broken lines of the same width, and will not change web position if the web breaks. Instantaneous response, the manufacturer states, is provided for errors as small as .001 inch or less. A rotary lens scanner and a thyratron control panel make up the new side register control.

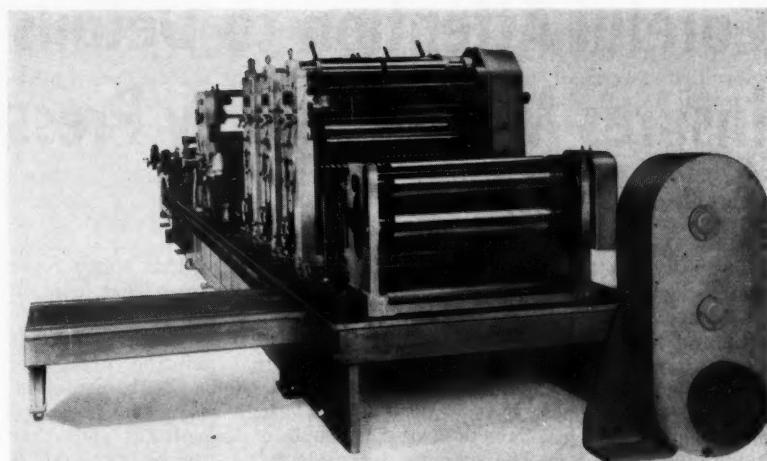
The scanner has a tilting mounting bracket with adjustable stops to allow operation on either diffused or specular scanning. The direction of scanning can be selected by a panel-mounted

NELSON MAT CONDITIONER, Model 106, is available from L. B. Nelson Company. The unit has a 31-pound pressing plate of rust-resistant steel and is equipped with a floating hinge which automatically levels the plate to give equal weight across the heating surface. An asbestos mat attached to the pressing plate absorbs the moisture and flattens the mat. Four 300-watt conduction type burners attached to the heating plate require but 1200-watt operating current. A Fenwal Thermoswitch set at 350° controls the mat drying temperature. Heating chamber is insulated with one-inch fiber glass assuring minimum heat loss. A six-foot heat resistant cord and toggle switch are attached to the unit which is built to condition any standard page mat (18 by 24 inches) and is 32 inches high and covers 18½ by 24½ inches floor space. Total weight is 130 pounds. The unit operates on any 110-volt system. Heating time required to reach proper conditioning temperature is said to be only ten to fifteen minutes.

THE KLOSD drip-proof line of motors now includes its single-phase capacity type motors, announces Sterling Electric Motors, Incorporated. The motors may be sidewall mounted, or inverted ceiling mounted or floor mounted and retain the drip-proof features by rotating the end balls so that the air vent openings point downward. One feature of the new single-phase motors is that they have a newly designed starting relay that eliminates the need for centrifugal switches or for any rotating devices. The Sterling one-piece cast iron stator frame, Herringbone rotor, prelubricated ball bearings, and Vinolacetal-insulated wire stator windings are included in the design of the single-phase motors.

LATEST ADDITION to the line manufactured by Roberts Numbering Machine Company is the model known as the Bulldog. It is for use on flatbed presses requiring type-high numbering machines, and is equipped with a high-speed wheel lock to prevent wheel "overthrow." The wheel lock, the company states, is optional, intended for high speed work. It requires no additional operating pressure. The Bulldog is designed to operate efficiently at all speeds, and includes a quick disassembly feature. Removal of a staple in the end of the case permits the plunger and its spring to be removed freely.

A DELIVERY SLIDE, claimed to save time and labor on line casting machines used for job and advertising composition, is a Linotype Parts Company product. The slide is an adaptation made from the device used with the Star automatic quadding attachment. Regardless of the size of the line being set, it is said, the device permits the holding of the delivery slide by long finger block at the 30½ pica measure



Champlain Company's three new web-fed rotary letterpresses can handle widths 26 to 36 inches

at all times. The short finger bar closes in on the line by means of a ratchet device and holds the line intact between the two fingers for safe delivery through the channel rails to the first elevator jaws. A special assembling elevator gate is provided with matrix support rail mounted on it. This gate is unnecessary when the slide is to be applied to machines with quadders. The ratchet mechanism has, we are informed, easily reached adjustments and the assembly is described as ideal with all makes of quadders.

A STATIC ELIMINATOR designed exclusively for Miehle vertical presses has been announced by Herbert Products, Incorporated. In order to overcome problems of space and motion on a vertical press, the static eliminator bar is attached to the impression cylinder and moves with it. The carriage is attached to the cylinder band tube with steel U-bolts. A flexible power cable, running along the oil tube, leads to a miniature transformer attached to the grid of the press.

Any conventional outlet, it is stated, can be used to plug in the transformer, setting the Oxy Neutralizer in operation. A micro switch, which is a part of the installation, automatically shuts off the bar when the feeder pile is in open position.

A SKIP GRAPH, designed to simplify the selection of the proper skip wheels by showing the figure arrangements and a picture of the correct wheels to use, is available without charge from the Roberts Numbering Machine Company. The graph has two sides—one to select skip wheels for forward-operating, and the other for backward-operating machines. By substituting the proper skip wheels in place of the first wheels of the numbering machines, the machines will automatically skip from one to ten numbers each time they operate. The skip wheels vary in the arrangement of the figures and the number of drops in the ratchet.

CHAMPLAIN COMPANY announces a standard web-fed rotary letterpress incorporating what the manufacturer terms an entirely new concept of individual, exchangeable color units. The press, available in three sizes to accommodate web widths ranging from 26 inches to 36 inches, is engineered to permit wash-up, plate changes, and job set-ups for following runs without down-time. One to seven color units are available.

Each color unit is mounted on roller casters. An auxiliary traveling bed, running on a trolley arrangement the entire length of the press, can be moved on its track opposite the unit to be removed from the press. With guide wheels assuring alignment, the printing unit is withdrawn from its press drive housing onto the auxiliary bed, where it can be washed up, and the new plate installed and madeready while the rest of the press is running. This interchangeability is designed to permit a printer having a two- or four-color press to print one or two colors, and at the same time set up an additional color for the next run.

Another feature of the press is a variable speed arrangement which synchronizes the ink drum and distributing system to the corresponding peripheral engraving speed. This arrangement, it is stated, allows complete variable cylinder range between the minimum-maximum size of the press by changing the engraving and impression cylinders. Ink reservoir may be disengaged from the ink roller without removing any screws, thus making the entire length of the ductor blade accessible for clean-up.

BRILLINK, a fluorescent daylight ink claimed to be completely fast to light, has been introduced by John Waddington Limited, of Leeds, England. It is offered in Brillink yellow and green, applied in thin film form, and cerise and orange in thicker form. Inks available to date are mainly for screen printing.

Careful Attention to Details Insures Most from Any Press

By Joseph Kovac

• THE FUNDAMENTAL of a printing press—the most important one—is a solid foundation by all means and not down in a hole in the ground. Don't bury that pressroom unless you can have air-conditioning down there. Life is too short as it is for mere man and you just have to be a tough bird to hang on. The average span of life is not very long for those employees in such spots where they have to work down there below ground level.

Now back to why does that press print? It is not any part of the press or material, as one may guess. It is that pressman. After all adjustments are in order and that first impression has been made, Mr. Pressman gets busy, for as near a perfect makeready as is possible or good enough for that okay and gets going. That is what makes a printing press print. Now for some more good reasons and those fundamentals, as some like to quote about that printing press.

After a good solid foundation, we must have precision and I don't mean maybe. There are lots of gears and moving parts on that press and when they get moving and rolling we like them as quiet as possible. You step into that pressroom and all you hear is a roaring sound of gears grinding and you wonder why there are so many folks wearing some kind of hearing aid. A lot more of them should be. I, for one, should. After all these years they finally got me. With precision we have to have material to work with, that is, the best there is to be had. That haphazard junk should go into the hell box, as it does not help make time at any price. One piece of junk can ruin a nice press and hold it up for many hours waiting for extra parts and repairs.

Pressroom Fundamentals

Those rollers should be in good condition. If not, replace them before you lose enough time trying to get that job to look like something that came off of the garbage wagon. At any rate, it could remind one of that sort of stuff jolly well, old fellow. Yes, we waste plenty of time fooling about with rollers that

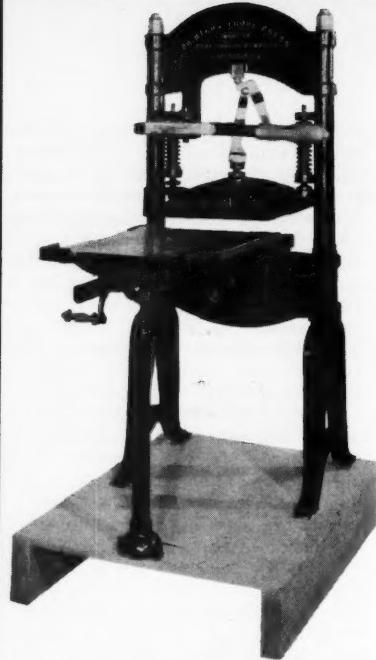
could be used on that steam roller down on Main Street. That fountain here is one item that should not be overlooked. It is another important part of that printing press and should be handled with discretion. A few greenhorns on that press and a couple of know-it-alls and "thar she blows," as the old tar said. It won't be long now and there will be plenty of buckles all over that fountain. Just a reminder: Take it easy and don't try to set it with tight spots. Any part of that fountain. Just bring those keys up to that blade with that soft feminine touch, easy if you please. Then you won't need so much power to turn it over and keep those oil holes clean. Take the blade out once in a while and see what it looks like down there under that blade. You may find a few pounds of ink that some job got charged up for and did not get.

Better Housekeeping

How about those rims and bearers? Let's clean them about twice a day, just for the pleasure and a waste of time, eh? You see, grease and dirt that accumulates there could cause a few slurs on that form and also wear on those parts and eventually some more uneven spots will appear on that impression, and more time used up for getting a nice even impression.

Also check for any loose screws on those bearers. They come loose sometimes and a slur develops in the forms; that cylinder must ride the bearers when down on the impression with that heavy form on the ber. For less trouble with packing slipping and creeping with the cylinder riding on those bearers you might try some packing that is not slippery as that is not so good on those heavy forms.

The brushes and bands need attention at times and careful adjustments are very essential. Set the brushes and bands up to the cylinder when down on the impression. Bands should not touch packing; only in case you use them for special reasons such as slurs and wrinkles. They do help at times when stock is in poor condition, let's say (*Turn to third column, next page*)



Report of the South Dakota Free Press

• "SEEKS PRESS" was the unsensational headline on an eight-line news item in THE INLAND PRINTER for September. It related the desire of Harry A. Robinson of Yankton, South Dakota, to locate a Washington hand press his father had used back in the nineties.

E. J. Bacon of D. F. Keller Company, Chicago, spotted the item in a historic moment which resulted in Howard J. Keller, president of the firm, writing to Mr. Robinson on October 19: "It happens that we have a press of this type manufactured by Schweinwend, serial number 511. This press was purchased by my father in 1899 when our business was founded, and we have kept it around solely for sentimental reasons.

"As the pheasant season is starting—and your state is justly famous for those delicious birds—would it be possible that you might be interested in making a deal whereby we trade our press for as generous a quantity of pheasants as possible?"

Mr. Robinson took his typewriter in hand on October 23 and wrote Mr. Keller "Your letter of October 19 brought me an answer that I had never expected to receive.

"My father was Doane Robinson, who, among other promotions in South Dakota, organized and was for many years secretary of the South Dakota State Historical Society; and he conceived, interested the sculptor Borglum, and raised the first quarter of a million dollars which went into the Rushmore Memorial.

"During the hard times of the 1890's, we lived in the little town of Gary, where Father owned the local paper, the *Interstate*, printed upon a Washington hand press.

"As a child I watched Charley Cobb, the printer, and Father get out the weekly edition on the blank side of the patent insides. Charley, my Mother, and Dad 'stuck' the type by hand.

"The form was locked, as I remember it, on a moving platform, wheeled in and out by a crank at the side. The form was inked by a hand roller, the paper sprinkled as a woman would her ironing, placed by hand upon the type, wheeled back under the platen, which was held aloft by a spring, and brought down against the type by a tremendous lug at a lever, accompanied by a tremendous grunt on the part of Dad. It was intriguing work, viewed with awe and aspiration by this then six-year-old.

"Inspired by this memory, I inquired of . . . THE INLAND PRINTER—which was a god in one of dad's later printing offices, where I deviled.

"Now the happy result of your correspondence, the desire to trade your press for pheasants. My brother Bill is now secretary of the South Dakota Historical Society and would like to have a Washington press for the museum.

"Pheasants are a problem this year. Consequently it might be desirable to take what we can get you on account with a due bill against a future good hatch and high limit."

Will G. Robinson took it upon himself to inform Howard J. Keller on October 25: "My brother is not a hunter and so far as I know never shot or shot at a pheasant. I also am not a hunter but for a different reason. I shoot at pheasants but use little directional skill so that my average is one box of shells per one bird.

"However I would like to get your press and I think I can get you some

birds. . . . Please let me know your low bird on the press for as a matter of fact even our good hunters sometimes come back birdless."

Howard J. Keller's reply was succinct: "As I mentioned in my letter—the number of birds is up to you."

Will G. Robinson immediately replied to Mr. Keller. "We certainly would like to get that press. I have in mind issuing a little *Museum Bulletin*, in which the visitor might have the privilege of pulling the crank and getting his copy. It would be an attractive nuisance (to us) in that way, but—if we do this—we certainly will state 'Press through the Courtesy of D. F. Keller Company, Chicago.'

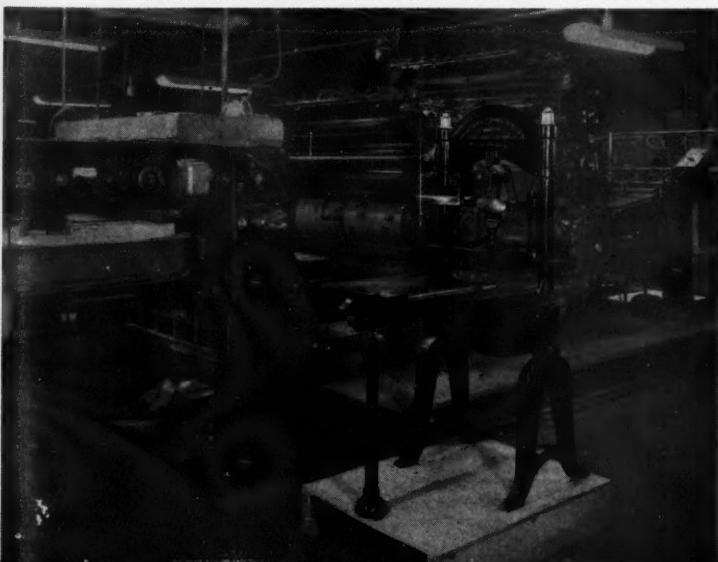
"I am sure I can make good on the pheasant matter—just how is somewhat of a quandary—but I may be able to get you at least ten pheasants before too long. . . .

"Incidentally, we annually have a historical pageant in connection with the 'Days of '81' parade and I have often wished we had a press to operate on a float and distribute the by-products as it went down the street. I think we can set up an office of the Ft. Pierre *Signal* on a float and will include your name as the donor on anything we print on it. I'm assuming that it will print. If it won't I feel quite certain we can exercise enough ingenuity to get out some sort of copy."

Came November 8. Howard J. Keller wrote Will G. Robinson "At long last the press has been cleaned up, painted, and carefully crated to our satisfaction and left our plant today via Glendenning Motorways! It is in good working condition and should figure prominently in the 'Days of '81' parade.

"I hope that as a result of this you won't be swamped with similar requests—the reputation of South Dakota pheasants travels. I sincerely hope the press arrives undamaged." The pheasant-press trade is history.

Schweinwend press, shown in D. F. Keller Company, now in Dakota museum



all dried out at the outer edges and it lays like an inflated parachute on the pile or wherever you put it. The cylinder must rise to that full stroke at each revolution as it must be in exact position at that point when the grippers take hold of that sheet; otherwise, no register.

Those grippers must have good spring tension and smooth action and here is where some more precision is necessary; and with perfect timing, proper gripper adjustment and gripper hold not more than 18 points is very good—if you get what I mean. Check the position of gripper tumbler and tumbler pin. They should clear at that point when grippers are down on packing—no binding there. This can happen due to some improper adjustments at times such as change in packing, more or less stock, thin and then heavy, makes it imperative that we pressmen know what it is all about.

Good Register Adjustments

How about those guides and guide rests and feed board? Guides need perfect timing. They must rise just fast enough to let that sheet through without nicking stock and not any more. They must not move that sheet or whatever you are about to print on when they rise. The guide rest must be down or close to that cylinder as is allowed to let the printed matter get by without smearing. They can cause a slur at that point due to a bulge when they are up too high and also not good for good register. Get that feed board straight across from bearer to bearer. Check for side play. The gripper rod gets worn at that end where the tumbler is and of course you cannot get register on an outfit like that. Register rack—some seem to think that is about all there is to make a cylinder press register. Perhaps that was all it did need at some time or another. Yet I know of about twenty-five spots that can cause poor register and you will get them here in this article.

Now let's get down off that upper end and see what's below. There are those four gibs and four air cushions. Then we have some shoes and that roll and that carriage. They sure can give any pressman a headache when they're worn, and there's too much space in the shoes, and when that register rack and segment come in contact. We find a lot of vibration at this point and register is out.

Let's see about those twenty-five spots for good register adjustments. First keep press well oiled, a level

solid foundation, no vibration of press, soft packing under grippers, three guides, two guide rests, sheet holders, three guide sheet guards, grippers, the gripper rod, gripper springs and action, brushes, bands, four air cushions, feed board, cylinder, journals, cylinder action and riding the bearers, gibs up to the ways to keep bed travel straight, press carriage, shoes, the roll that pushes bed back and forth, tumbler and tumbler pin, register rack, and segment rims and bearers, even power.

Other Adjustments Needed

Nothing said so far about ink and paper, such as green stock just from the mill or warehouse. Ink could need some adjusting. Might be a bit too tacky and pull a little too much. This pulls stock away from cylinder and can create wrinkles and buckles and bad register. How about keeping that stuff covered for a lot of changes in the atmosphere—too cold, too warm, too dry, too wet, dead air down in that basement pressroom? Could be some way to keep it in circulation and moving about as it does outdoors. Let some fresh air get in from some part of the room—not too abrupt or rugged. This will help put some pep into those who are employed in pressrooms under such conditions. Nothing like oxygen and ozone to give respiration, and radiant energy to employees and employer.

Idea that Saves, Pays

● BOB STEPHENSON at the plant of Maclean - Hunter Publishing Company had an idea. Time was being wasted in obtaining position on the Goss presses. The thought occurred to him: Why not have a table built with interchangeable Plexiglas tops—two of the tops to be permanently ruled for the two biggest magazines printed there? The table might be situated at the press so that only for final position okay need a copy be taken to the foreman. The idea promised to save time spent in ruling. And it left the position glass that had been used before free for the use of flat-bed presses.

Research done on the suggestion brought out the following: The idea saved two hours per form Goss press time and also saved the final position two hours. The man on the press could see at a glance where the page should be moved for position without having the sheet ruled. The suggestion was put into effect, and Bob was rewarded for an idea that saved.

Characteristics of the Papers In the Uncoated Field

By Forrest Rundell

● UNCOATED PAPERS have been in diminishing demand since the development of the process coateds. Particularly has the demand for supers dropped off. Process coateds print better and have a better color than the uncoated papers. And with the process coateds selling at reduced prices compared with the brush coateds, and with lighter weights now being available in the process coateds, the uncoateds show little price advantage over the coateds.

Let us run through the characteristics of some of the uncoated papers a printer is likely to encounter and see what purposes they fulfill. To begin with, let us take the normal eggshell. This paper has a surface somewhat like the shell of an egg—hence its name. It is a soft paper with good bulk and feel. It has no glare, prints type well, and in the higher qualities has a beautiful white color. While it is not suitable for halftone work it is an attractive paper for booklets, folders, and books printed from type and line cuts. Eggshell has a normal bulk of 372 pages to the inch in the 60-pound basis under the binder's pressure of fifty pounds.

An interesting variation is the antique which, while it bulks slightly less, has printing characteristics of the normal eggshell. Both the laid and the wove antique in the better grades are often watermarked. They are used for financial reports, programs, magazines, program booklets, inserts, and direct mail pieces. Combined with coated pages these papers are much used for annual reports where the soft dull finish makes figures easy to read. The better grades are usually available in India as well as white and, under the name of Text papers are often furnished in a variety of colors. Many of the antiques are made in a series of matching cover weights in colors for fine brochures. Such texts are often specially sized so that they may be printed by offset.

Moving up the scale in bulk we find a paper known as Bulking Antique. This paper is similar in appearance to eggshell but is treated differently in the beating so that it has a higher bulk. It is commonly

used by book publishers for pages where high bulk is essential. It is also suitable for pamphlets or folders where type matter or line cuts are used. In this paper 320 pages of 60-pound basis weight will bulk one inch.

The next bulky paper is known as Extra Bulking. This is essentially a book publisher's paper. Type, line cuts, and benday print well although the paper has a tendency to fuzz on the press. It is generally made in a natural shade rather than bright white. Used where extreme bulk is desired, 288 pages of 60-pound basis will fill up one inch of thickness.

Finally we come to the extreme bulk of the so-called High Bulking book. This represents the highest bulk commercially possible to make in a printing paper. It will print type, line cuts, and benday well. Again we have the familiar "snow storm" of lint which accompanies it on the press; 258 pages of 60-pound high bulk will fill one inch.

Of these papers only the eggshell and the antique are in common use by the general printer. In their various forms, both the eggshells and the texts, colored and plain, are staple papers wherever the copy consists of type and line cuts.

English Finish Paper

In the better grades, their pleasing texture for reading, their lack of glare, and the air of distinction they give to financial reports and similar copy, make them popular for many general printing purposes. And the many different grades available make them flexible and useful papers.

Working in opposite direction from the bulking papers, we come first to English Finish. Here we have a paper which is comparable in color to white eggshell but which is smoothed by being run through the calender stacks on the Fourdrinier machine. Smoothed in this manner it will take halftones up to 120-line screen. One mill describes its best grade of English Finish thus: "For use where the shine of super is not desired. Offers the finest reproduction that can be achieved with English Finish paper."

Of its second grade the same mill says: "A bright white paper with high opacity, for large edition printing in which good halftone reproduction is desired."

Usually the English Finish has a uniform finish on both sides. It is useful for bound books, catalogs, publications, package inserts, house magazines, and direct mail pieces.

The largest use for English Finish, however, is found in textbooks. Textbooks require a paper free from the glare of a coated surface and one which at the same time will take line cuts and halftones well. Some of the more expensive English Finishes are loaded with clay. This loading improves the printing surface and also increases the opacity of the sheet. Altogether the combination of pleasing surface and extreme readability makes this type of paper the most sought-after for fine textbooks. Sixty-pound English Finish usually bulks 514 pages to the inch. It is seldom used on weights heavier than 70-pound.

A modification of English Finish is found in the so-called bible papers. These are very thin papers, usually 25 by 38-30/500 basis or lighter, sometimes as thin as 20-pound. These papers are in demand for rate books or similar jobs where a large number of pages must be compressed into small bulk. Such papers are often loaded with titanium or similar substances to increase opacity. Besides their use for rate books they are also in demand for direction stuffers for medical products, especially when the latter are packed in small tins like aspirin tablets. Thirty-pound bible paper bulks as little as 1,000 pages to the inch.

The Super Grade of Paper

A paper which is still in considerable use for magazines is Super, formerly known as S&SC (sized and supercalendered). It is similar to English Finish except that in the process of manufacture the paper is run through the supercalendering stacks, which impart a high finish. One mill in describing its Super says: "For printed pieces where a compromise must be made between pictorial quality and mailing cost. It offers the maximum printing quality which may be obtained with uncoated papers."

Another mill refers to its Super as: "A paper of bright attractive appearance and excellent uniformity. Similar to English Finish but supercalendered to give a smooth glossy surface for finer halftone reproduction by the letterpress or ro-

togravure printing process." Sixty-pound Super bulks about 640 pages to the inch. When available, its uses for the general printer are much the same as those of English Finish.

Midway between English Finish and Super we find a paper which combines the useful qualities of both for textbooks. Some manufacturers find that they need finer reproduction of halftones than is possible on English Finish. At the same time

they wish to get away from the glare of super and the blackening due to "burning" through excessive calendering. To realize this compromise some mills make a paper with a slightly higher finish than the best grade of English Finish but without the extreme shine of super. This paper goes under the name of Half-tone Plate. It is seldom found in the open market, usually being bought on contract by book manufacturers whose particular requirements need just such a paper. Half-tone Plate is trifle bulkier than Super, 620 pages of 60-pound bulking one inch.

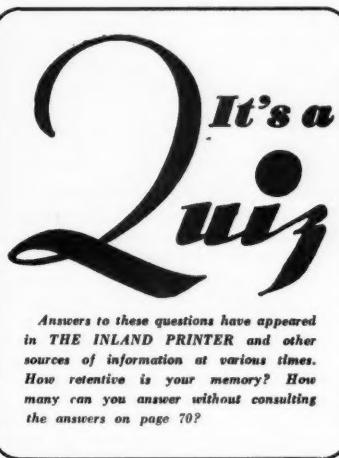
In discussing the relative merits of English Finish, Supers, and process coateds we run into a sharp divergence of opinion among mills. Some mills, notably those which in the past have enjoyed large markets for their supercalendered papers, still market them and recommend them for use. Other mills have abandoned their manufacture altogether. Still others make a special super for label work. This paper has a smooth finish on the printing side while the reverse has a finish for pasting which is somewhat rough.

One factor is clear. The price differential among the three types of paper is slight, so slight in fact that it is largely a question of qualities among the various grades as to which is lower in cost. For instance, a process coated made with a ground-wood stock is generally cheaper than a good grade of uncoated. Super, on account of the extra operation of supercalendering, is a little more costly by a fraction of a cent than E.F. And a reasonably good grade of process coated made with a free sheet for a body stock runs a little more expensive than the uncoated papers.

Availability of Paper

Availability is another matter. English Finish is made by most book paper mills which have made it in the past. It is available from stock for the general printer. Process coated, the use of which is expanding rapidly, is also available to the printer. Generally it is available in at least two grades. And some mills are experimenting with a still higher grade which is often double-coated and which is intended to print color well (and does).

Super is largely limited to the magazine field. With the price so close to that of the lower grades of process coated the use of super has largely become limited to those magazines which have used it for many years and have a preference



1. Select the correct order, reading left to right, of the most used characters of the alphabet:
 - a. e, a, t, i, s.
 - b. c, i, t, a, s.
 - c. e, t, a, i, s.
2. Is the selection of litho papers made mainly by the lithographer or by the customer? Would the customer select 25, 50, or 75 per cent of the paper?
3. What is meant by "minimum conditions" in offset press-work?
4. It's bad to localize spray from a non-set-off gun. Can you tell why?
5. Three of the six factors in setting a non-set-off gun are height of the gun from the pile, amount of spray, and amount of air. Can you name the other three?
6. How much lighter is magnesium press base than semi-steel base?
7. We have three kinds of curl in paper. Two are inherent curl and structural curl. What is the other?
8. Perfect binding necessitates trimming the backs of signatures. True or false?
9. Which is least expensive: carton packing or skid packing for the same number of bound books?

for the way it works. The great handicap it faces is that of color. It does not have the brilliant white developed by process coateds. The operation of supercalendering has a tendency to "burn" or blacken the paper, thus destroying the brilliant white it is possible to realize even in E.F. Since the advent of Kodachrome originals it has been important that the paper have a brilliant white background in order to bring out full color values in process work. Because the color of super is unpredictable (some mills claim that weather conditions during the finishing operation are responsible for the color of the finished paper) the magazine which must furnish true colors has its trouble with super. On the other hand it must also be said

that some of our best magazines use super and seem to be very happy with it.

Magazine super is also made in cover weights to match the text. Here the weights used are on a text basis: 25 by 38—70, 80, and 90, rather than on regular cover weight basis. Most super covers are made with special strength and many are made especially for printing colors.

Summing up the uncoated field we have:

High Bulk for extreme bulk in the book field. Usually bought by publishers on contract. Extra Bulking: Ditto but less bulky. Bulking *Antique*: Still less bulky.

Antique: Grade that is generally used by publishers for books where line and benday illustrations are

used and where bulk is desired. Available to the printer from stock. In addition to books it is also used for brochures and mailing pieces where the illustrations are suitable.

Eggshell: Available to the general printer and quite widely used for line reproduction.

English Finish: Available to the general printer and widely used for fine work. Its particular specialty is in the textbook field.

Halftone Plate: Available from some mills on special making orders. Used for textbooks requiring high grade reproduction.

Super: Used for magazines but not available to the general printer from all mill stocks. Some mills have definitely abandoned its manufacture for the general market.

Old Timer Speaks:

• FROM OFFICE BOY to president of the firm—that's a good old American tradition—not unusual, because many men have accomplished it. Edward D. Dorey, long-time subscriber to *THE INLAND PRINTER*, is one such man.

At fourteen, Eddie got himself a job at the A. T. DeLaMare Company in New York City, running errands, holding copy, and doing odd jobs around the plant. He made \$3 a week for fifty-nine hours of work. After learning the trade in composing room and pressroom, in 1905 he started selling.

By 1920 Dorey was secretary of the firm; in 1930 he became vice-president and treasurer; by 1940, it was President and Treasurer Dorey.

For fifty-nine years he has worked for DeLaMare, which specializes in horticultural printing—and Edward Dorey has no intention of retiring. "If I could foresee the future as I review the past," he says, "I would choose the printing business again as there is a fascination about doing the work which calls into play creative art in laying out the work and skill in producing a piece of work that is not only good to look at, but also brings

returns in business to customers. The great changes in the printing industry since the invention of movable types have been many and marvelous.

"The typesetting machine over the hand-setting methods has been one of great improvement to the industry. Then the improvements in the pressroom have been moving along at an astonishing rate, all tending to faster and faster production without the sacrificing of quality.

"Other radical departures are the offset process, the heat-set presses, and the multiple color presses.

"With the constantly increasing cost of labor and the shortening of the work-week hours, the printer has to spend large sums of money in newer and faster machines in order to keep the cost of printing down to a point where the customer will be interested in buying.

"In the past most of the pieces of printing were done in one color. The conditions have now changed; the public has become color-minded. This is evidenced as most of the magazines and catalogs are devoting more and more color in the finished products. It seems to be just as easy



Edward D. Dorey

to sell a four-color job as it is one in one color. This is beneficial to the printer as it gives him a greater amount of press-work with more production hours."

THE INLAND PRINTER is proud to have accompanied Mr. Dorey on his road to success. Mere coincidence does not account for the fact that the men who get to the top are faithful readers of outstanding trade publications in their fields.

SINCLAIR & VALENTINE JUBILEE

The Sinclair and Valentine Company recently celebrated its sixtieth anniversary by holding banquets in thirty-three cities throughout the United States, five Canadian cities, and one city in Mexico. Formed by Francis MacDonald Sinclair and Theodore S. Valentine in 1890, the company has grown from a one-room factory in New York City to what is known as the world's largest independent printing ink concern.

NEW MINNEAPOLIS AFFILIATION

Printing Industry of Minneapolis has affiliated with Printing Industry of America. With the addition of this local trade association of employing printers in Minneapolis, P.I.A. membership nears 3,800. In September the Printing Industries Association of the Carolinas and the Graphic Arts Association of Toronto became P.I.A. affiliates. T. G. McGill is president of the Minneapolis association.

DIRECT MAIL DOLLAR VOLUME

During November, 1950, the dollar volume of direct mail advertising used by American business totaled \$84,162,834, a gain of almost four million dollars over October's figure, previous high month of 1950. The 5 per cent increase over October brought the total for the first eleven months of 1950 to \$810,519,884, according to figures released by the Direct Mail Advertising Association.

RESEARCH COUNCIL BOOKLET

The Lithographic Technical Foundation has sent to its members copies of a sixteen-page booklet describing the Research and Engineering Council of the Graphic Arts Industry. The foundation is a participating member of the council by decision of the board, as are some fifty other institutions and associations. Each member has one vote on the council.

SIDNEY M. PHELAN, JR.

Sidney M. Phelan, Jr., first vice-president and a director of West Virginia Pulp & Paper Company, died November 8 in Stamford, Connecticut at the age of sixty-four.

Wiley Leroy Jennings, formerly the sales manager, has been named by the company to fill the posts made vacant by Mr. Phelan's death.

Mr. Phelan had been associated with the paper industry during his entire business lifetime, having gone to work for a paper concern in St. Louis immediately following his graduation from Yale University in 1909. He was a native of Vicksburg, Mississippi. He joined the West Virginia Pulp & Paper Company organization in 1927, became vice-president in charge of sales in 1940, and a director in 1945.

He was a veteran of the first World War, and served on the War Production Board and with the Office of Price Administration during World War II.



SHORT COURSE AT OKLAHOMA

The fifth annual short course for industrial editors will be held at Oklahoma Agricultural and Mechanical College, Stillwater, Oklahoma, from March 12 to 17, 1951. The staff for the course will include Merritt Whitmer, director of publications for Swift and Company, Chicago; Edward R. Sammis, editor of *The Lamp*, Standard Oil Company of New Jersey, New York City; and Otto M. Forkert, president of O. M. Forkert and Associates, Chicago, graphic arts consultant.

JAMES R. BYNUM

James R. Bynum, vice-president and secretary of the Bynum Printing Company, Raleigh, North Carolina, died November 26 at fifty-seven years of age. He was a business and civic leader of the city. His father, Raymond D. Bynum, and he founded their company in 1921. His father is president of the firm and his brother, Frank H. Bynum, is treasurer.

DANIEL MOSCOW

Daniel Moscow, president of the Wickersham Press, of New York and Long Island City, died at his home on December 7. He was sixty-three years of age. A leader in the printing field, he was alert to new trends and methods and purchased the latest models of presses and equipment. He trained and developed a great number of fine pressmen. His firm received many awards for printing excellence. Mr. Moscow was a member of the New York Employing Printers Association for over twenty-five years.

MERGENTHALER ANNUAL REPORT

The 1950 annual report of the Mergenthaler Linotype Company indicates that the sales volume of the company for the 1950 fiscal period, while not as large as that of the 1949 peak, approximated the 1947 and 1948 levels. The firm's Blue Streak Comet, M L Quadrander, and the Linofilm are discussed and a report made of Linotype acquiring control of the Davidson Corporation during the past year. A proposal by the board of directors that the 300,000 shares of authorized stock be changed into 600,000 shares also is covered. The company's stockholders will vote on the proposal in January, 1951.

RITTER HEADS CALVERT

The Calvert Lithographing Company of Detroit has been acquired by a group headed by William H. Sills, Chicago investor. Now incorporated in Delaware, the company has elected a new board of directors and the following officers: William H. Sills, chairman; Robert A. Ritter, president; Harry B. LaRocca, financial vice-president; William S. Heigho, vice-president; Thomas J. Boodell, secretary. D. J. Harris and Frank W. Barnard are members of the board. Kurt G. Hinz is assistant treasurer and Frederick G. L. Huetwell is assistant secretary.

The company, founded in 1861, is one of the oldest lithographing companies in the United States and ranks within the leading twenty-five in size. Can and bottle labels, bank certificates and maps, and automobile and appliance catalogs are produced by this firm.

Mr. Ritter formerly was executive vice-president of Magill-Weinsheimer Company, Chicago lithographer.

KLEIMEYER RETIRES

After fifty-six years of service with the American Book Company, Edwin Kleimeyer, book production manager, retired on December 31. He will continue as a company director. Starting as an office boy on March 17, 1894, Mr. Kleimeyer was transferred to the manufacturing department in 1906, was appointed assistant production manager in 1914, and became the active manager in 1919.

An appreciation dinner was held on January 2, with more than 100 present. These included company officials from the executive offices in New York City, plant employees with more than twenty-five years of service, and retired employees.

Fred P. Hofferth succeeds Mr. Kleimeyer as book production and Cincinnati plant manager. He formerly was with the R. R. Donnelley and Sons Company, of Chicago, for more than twenty years.

LITHOGRAPHIC ART DISPLAY

The first annual offset-lithographic awards competition will be held from February 18 to March 3 in the galleries of the Architectural League of New York. Judging of the entries will take place during the month of January. Basis of judging will be the effectiveness with which each piece measures up to "good standards of design, functional and reproductive qualities."

Randolph T. Ode, the president of the Lithographers National Association which sponsors the competition, says "Not only will this exhibit show the technological progress this industry has made in the past several years, but it will also show that the work of beauty, fidelity, and variety is being produced in this country."

After its New York premiere, the exhibition material will be available for showings in other cities.

WILLIAM P. SCOTT

William P. Scott, president of Allen, Lane & Scott, Incorporated, Philadelphia printing firm, died early in December at the age of seventy-three. He was a son of one of the founders of the business, which was established eighty years ago. He had been president of the company since 1922.

NEW RUTHERFORD CATALOG

Rutherford Machinery Company, Division of Sun Chemical Corporation, offers a lithographed sixteen-page catalog showing forty-one photographs of its precision built lithographic equipment and special machinery.

Metals Curtailment

THREE MORE METALS came under cuts in nondefense use for the first quarter of 1951, in orders issued by the National Production Authority during December. The metals were copper, zinc, and nickel. A cut order on restrictions of use of aluminum had been announced previously. (See page 76, our December issue.)

Effects on the graphic arts industries were softened in the new orders by inclusion of copper and nickel under the definition of operating supplies for platemakers and printers. They were thus exempt from the cut, as was aluminum.

Language of the zinc order indicated that operating supplies in this metal were included in the cut, which amounts to 20 per cent. Some photoengravers, however, were of the opinion that an official interpretation from NPA was

necessary before this question could be definitely settled.

Nondefense use of copper was ordered limited, during the first quarter of 1951, to 85 per cent of the average quarterly use during the first six months of 1950. When classified as an operating supply, as it is in the graphic arts, an amount up to 100 per cent, but not more, of the amount used during an average quarter of 1950, is allowed. The order does not apply to those using less than 1,000 pounds per calendar quarter.

Use of zinc is limited to 80 per cent, applying the same yardstick of the 1950 base period. The order does not apply to those who use less than 3,000 pounds of zinc or zinc products per calendar quarter. Use in any one month cannot exceed 40 per cent of the quarterly allowance. The order does not apply to those using less than 3,000 pounds of zinc or zinc products per quarter.

Nickel was cut to 65 per cent of the 1950 base period use, with 100 per cent allowed for operating supplies. Not more than 40 per cent of the quarterly allowance may be consumed in any one month, and inventories are limited to thirty days' supply. Users of less than 250 pounds per quarter are exempt.

In all the metal regulations, work carrying a Defense Order rating is exempt from the restrictions. Metal for DO jobs is not included in computing the nondefense quotas.

Answers

to It's a Quiz

Here are the answers to the quiz on page 67. What is your score?

1. c or e, t, a, i, s, 1,000 times for e, 770 for t, 728 for a, 704 for i, and 680 for s.
2. Lithographer selects 75.4 per cent. Customer selects 15.1 per cent from lithographer's samples, and 9.5 per cent is customer bought or specified.
3. Minimum pressure of cylinder, blanket and packing, ink and water — if used, the pressman is most likely to succeed.
4. Distortion is caused by localizing spray. The misshapen pile may cause set-off in spite of the gun and is harder to run through the press again.
5. Shape of spray, duration of spray, and particle size of spray.
6. Three-fourths lighter. Magnesium is .036-ounce per square inch, 1.251-ounce for semi-steel.
7. Moisture curl, due to non-uniform moisture distribution, or too little moisture; inherent curl is caused by improper manufacturing or by handling; structural curl is due to change in paper due to finishing operations, such as moistening on one side.
8. True. Signatures are also roughened to receive the glue and crash.
9. Carton packing, one-third that of skids in labor alone; nine different steps compared with four steps in carton packing.

EXPANDS FACILITIES

Todd Company of Rochester, New York, mass-producer of bank and commercial checks and specialized office forms, recently studied its cutting operations from the standpoint of improving upon its precision work.

The purchase of new equipment has increased efficiency and standards of accuracy. Many of the forms printed—earnings records, payroll journals, expense journals, checks for banks and individual depositors, and installment loan coupon books—are used in new intricate types of accounting machines and the other modern automatic office equipment, necessitating special cutting setups.

The bindery and cutting machine foremen and chief maintenance engineer studied and reported on available equipment. The result: four cutters installed and three more cutters ordered for later delivery.

A hydraulic clamp feature contributed to increased accuracy and efficiency. With the new equipment closer tolerances could be held with lifts of 250 than on lifts of fifty with the old equipment. Therefore, the 250 lift was established by Todd Company as standard production practice. While complete data on efficiency performance is not available now, it is estimated that a minimum increase of from 10 to 15 per cent can be expected. The cutter operators are enthusiastic about the new machinery—which will complete the company's modernization program.

NEKOOSA-EDWARDS EXPANDS

Nekoosa-Edwards Paper Company, of Port Edwards, Wisconsin, plans a twenty-month expansion program that will cost approximately \$4,500,000. The first unit, a finished paper storage warehouse at the Port Edwards mill, is scheduled for completion by next fall. The structure will provide 50,000 square feet of warehouse space and 2,500 tons of finished paper storage. The second unit in the program is the installation of a new paper machine at the firm's Nekoosa, Wisconsin, mill. The new equipment will, it is estimated, increase production from that mill by 50 tons per day. Construction of a new building to house the equipment will begin shortly. Some 52,000 square feet of floor space will be required and it is planned to erect a structure 65 by 400 feet in dimension with basement for additional equipment. Auxiliary equipment for the new machine, additional facilities for the power department, and other production features will complete the program.

DANNER ELECTED TO SENATE

Fred W. Danner, president of Danner Press, Akron Typesetting and National Rotary Printers of Akron, Ohio, was recently elected to the Senate of Ohio for a two-year term. Senator Danner will represent five counties.

His press is one of the largest in Ohio, employing over 250 people. It consists of a plant of 50,000 square feet in Akron and one of 45,000 square feet in Canton, Ohio. From the two plants between 6,000,000 and 10,000,000 comic books and magazines are shipped each month.

HAMILTON CONTEST WINNERS

December winners of a series of monthly contests to be held through April, 1951, and open to 1600 paper distributors' salesmen, were: Ramapo River Printing Company, New York City, and Monthly Record Publishing Company, Pittsburgh. Five pieces won honorable mention awards. The contest required direct mail pieces on Hamilton Text and Cover papers or Hamilton Louvain. The panel of judges included: Abraham Colish, president of A. Colish, Incorporated, New York; C. William Schneidereith, senior partner of Schneidereith and Sons, of Baltimore; and Raymond Blattenberger, the senior vice-president of Edward Stern and Company, Philadelphia.

NEELY EXPANSION

The Neely Printing Company, Chicago, recently acquired a corner building formerly occupied by the Kruetgen Engraving Company. Included in the purchase is adjoining vacant property. The two-story building will house the Franklin Offset Litho Company, an affiliate of Neely.

Production facilities have been increased in the composing room by the installation of linotypes and a visual registering machine for lining up and

positioning color press forms. Added equipment in the bindery are: a Sheridan gathering, binding and covering machine, a bracket trimmer, and also improved sealing machines, folding machines, punches and cutters. Rearrangement of floor space in the main building has resulted in an enlarged sheet-fed rotary department.

On the first floor of the offset plant is the pressroom, with batteries of 17 by 22, 23 by 35, 42 by 58, and 2-color 35 by 45 presses. Camera, hand-work, and plate departments as well as a step-and-repeat machine are on the second floor.

The expansion program climaxes some forty years of company growth.

ELECTROTYPERS ELECT

The following officers were elected at the fifty-third annual convention of the International Association of Electrotypers and Stereotypers, held in November in Bermuda.

President, C. C. Barnes, Fort Wayne Engraving Company, Fort Wayne, Indiana; first vice-president, Walter C. Dohm, Sr., of Norman-Dohm-O'Flaherty, New York City; second vice-president, Carl N. Becker, of Becker Electrotype, Milwaukee, Wisconsin; third vice-president, C. H. McNellan, of the Bomac Electrotyping, Toronto. A. P. Schloegel continues as executive secretary-treasurer at headquarters offices in Cleveland, Ohio.

The illustration shows a man working at a long, dark wooden mailing desk. He is wearing a light-colored shirt and dark trousers. On the desk, there are several stacks of papers and envelopes. To the right of the desk, a large, detailed chart titled "MAILING DESK-ENVE" is displayed. The chart includes various sections and diagrams related to envelope sizes and weights. Below the chart, a circular logo for "UNITED STATES ENVELOPE COMPANY" is visible. The logo contains the text "LARGEST MANUFACTURER OF ENVELOPES IN THE WORLD" and "U.S.E.". To the right of the chart, there is a drawing of a hand holding a pen over a piece of paper, with a small envelope nearby. The entire scene is set against a white background.

**More Printing Orders with . . .
the U.S.E. Mail Master Kit**

Surprising how many of your customers' mailing departments lack adequate envelope styles, sizes and weights to handle properly and economically the various types of outgoing mail.

This U.S.E. Mail Master Kit contains specimens of the envelopes every mailing department should use. Their adoption, at your recommendation, will entail additional printing profits for you, and better results, with lowered costs, for your customers' mailing operations.

Illustrated at the right is the U.S.E. Mail Master Kit which includes specimen envelopes and a handy wall chart showing correct sizes and weights of envelopes for use with various forms of first-, third- and fourth-class mail. Ask your Paper Merchant for details.

UNITED STATES ENVELOPE COMPANY
Divisions from Coast to Coast
SPRINGFIELD 2, MASSACHUSETTS

*Do you
know that...*

• Cromwell Paper Company plans to build a 25,000 square foot addition to the company's Chicago plant. . . . Floyd A. Perks and Henry De Groot have formed a partnership in the ownership and operation of the Eclipse Printery, Sandpoint, Idaho. . . . Walter J. Gunthorp, president of Gunthorp-Warren Printing Company, died on November 26 in Chicago, at the age of seventy-seven. Mr. Gunthorp was the city's oldest Monotype operator. . . . James T. Gavigan has joined the New York sales staff of Kingsport Press. He will be associated with Curlett H. Wilhelm, vice-president for Kingsport Press and executive officer of the firm's New York sales agency. . . . Dwight W. Lewis has been appointed production manager of Finlay Brothers, at Hartford, Connecticut. Mr. Lewis will handle the estimating and production work of the printing concern. . . . St. Regis has bought the property and facilities of the Howland Pulp Mill near West Enfield, Maine. . . . Richard H. DeMott has been made president of SKF Industries, Philadelphia. Mr. DeMott has been vice-president in charge of sales since 1943. . . . G. Stuart Mansfield, personnel and safety director at Western Printing and Lithographing Company, is chairman of the Printing and Publishing section of the National Safety Council. . . . Walter Howe, who is art director of R. R. Donnelley and Sons Company, and president of the Art Directors Club of Chicago, recently presented Burr Tillstrom, creator of Kukla and Ollie of television fame, with a special award for an outstanding television show. Presentation was made at an awards dinner during the club's eighteenth annual exhibit. . . . William R. Turner has been appointed a sales representative for Intertype Corporation's southern district office. Mr. Turner has been in the graphic arts field since 1921. . . . Edward C. Hemes has been named general manager of Vulcan Rubber Products, Incorporated, of Brooklyn, New York. Mr. Hemes has been with the organization since 1946. . . . James H. McCourt has joined Vulcan in a sales capacity. . . . J. R. Shultz has succeeded the late Andrew Jackson Farr as assistant secretary of the Graphic Arts Association of Illinois. . . . J. Norman Conquergood has been named manager of the Winnipeg branch of the Canada Printing Ink Company Limited, to succeed Edward Kraushar, who has retired. . . . Russell S. Stratton, formerly production manager of the *St. Petersburg (Florida) Times*, has been retained as a con-

sultant by the Mergenthaler Linotype Company. Mr. Stratton has been gathering information for use in the preparation of a manual on Teletypesetter operations shortly to be used by Linotype. . . . Thomas J. Craig succeeds E. J. Kelly as general manager of the Sun Chemical Corporation's E. J. Kelly Company division. Mr. Craig joined Sun Chemical Corporation in 1944. . . . The corporate name of Homer J. Buckley and Associates of Chicago, has been changed to Robertson and Buckley. Mr. Robertson is president of the agency. Mr. Buckley continues in an advisory capacity as chairman of the board. . . . A. Wallace Chauncey, vice-president and treasurer of Interchemical Corporation, has resigned the office of treasurer. Mr. Chauncey will continue as a director. Claud Brown will succeed Mr. Chauncey as treasurer. F. A. Weymouth will take over Mr. Brown's responsibilities in manufacturing, labor relations, and procurement. . . . Walter F. Heer, Jr., vice-president-secretary of F. J. Heer Printing Company, was unanimously re-elected president of Printing Arts Association of Columbus, Ohio, at the organization's annual meeting. Also re-elected were Robert Kelley, president of Columbus Bank Note Company, vice-president; A. C. Reitelbach, Universal Printing Company, treasurer; and R. Reid Vance, executive secretary. Members of the board serving with the above officers are: Rand Hollenback, Press of Hollen-

back; Walter Gast, general manager Pfeifer Printing Company; Kenneth Leaman, president, Lea-Mar Press; and Jerome F. Page, vice-president of Central Ohio Paper Company. . . . Anthony Watkins, of Watkins Printing Company, Baltimore, died during November at the age of sixty-nine. He had been a printer since he was thirteen years old. . . . Henry Kanegsberg, James Hatton, and Robert Erler were elected to honorary life memberships in the New York Craftsmen's Club, shortly before Mr. Erler's death in December. . . . Albert J. Baisch, president, Spartan Typographers, Hackensack, was elected president of the Advertising and Sales Club of Northern New Jersey. . . . Harry A. Palmer, president of John T. Palmer Company, Philadelphia, died late in November at the age of seventy-five.

PRINTING COURSE HELD

Three weeks of conferences, lectures, laboratory observation tours, and plant visitations were held in November and December at the Rochester Institute of Technology for six sales trainees from printing equipment and paper concerns. The course, called "Survey of Printing for Sales Trainees," was set up by Byron G. Culver, head of the institute's publishing and printing department. The program, arranged to cover the three basic processes in the printing industry, will be run for other trainees whenever there is demand.

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THE MARTIN CANTINE CO.
Coated Papers exclusively since 1888
Saugerties, N.Y., New York, Chicago

Send specimens of all work you produce on Cantine Paper to THE CANTINE AWARDS, 345 Madison Avenue, New York 17



MODEL A

Model 'A' will handle one web, print, number and imprint in additional color, perforate both ways, and attach carbon.

speedflex

FASTESt AND MOST MODERN JOB PRESS

...designed to meet the requirements of the average printer



A large proportion of modern form printing requires the use of one-time carbon.

Any modern job press should be equipped to produce this type of work, but **Speed-Flex** is suitable for all types of form printing with or without carbon interleaving.

Both Model 'A' and Model 'B' presses operate at a speed of 20,000 cutoffs per hour and produce a sheet 17 inches (fixed size) by any width from 5 to 15½ inches.

Speed-Flex presses are manufactured for Orville Dutro & Son, Inc., in the modern facilities of Western Gear Works, oldest and largest manufacturer of gear products in the west.

For complete information on SPEED-FLEX presses, write or call Orville Dutro & Son, Inc., 1206 Maple Avenue, Los Angeles 15, Calif.

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MODEL B

Model 'B' will handle two webs, print, number and imprint in additional color, perforate both ways, and attach one or two carbons.

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Manufacturers of PACIFIC-WESTERN Gear Products

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**Finest printing costs less
for Sears, Roebuck and Co.**



**...thanks to the revolutionary economy
of *Consolidated* Enamel Papers**

The big change in Sears' new catalogs is *more* full color pages. They cost more, naturally, but Sears' own sales records prove they usually pay off, by producing sales at *lower* cost-per-unit than do ordinary pages for the same merchandise.

One important factor in making this impressive low cost ratio possible is Sears' use of Consolidated Enamel Papers. Thanks to Consolidated's revolutionary paper-making methods, many costly, old-fashioned steps are eliminated. Results are top quality,

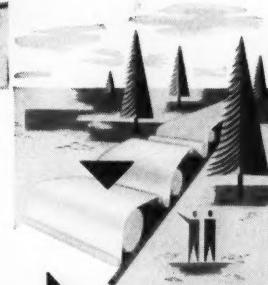
brilliancy and uniformity, at prices averaging 15 to 25% *below* old-style premium-priced enamel papers.

Sears' story, like those of other famous businesses, told in Fortune, Newsweek and other leading magazines, is demonstrating Consolidated's cost-cutting success to alert *printing buyers* everywhere. Anticipate your customers' and prospects' inquiries by telling them about Consolidated *before* they ask. Get all the facts from your Consolidated paper merchant today.

Consolidated ENAMEL PAPERS

PRODUCTION GLOSS • MODERN GLOSS • FLASH GLOSS

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► Finest enamel paper quality at lower cost is the direct result of the enameling method which Consolidated pioneered. Operating as a part of the papermaking machine, it eliminates many costly steps still required by other papermakers and produces highest quality paper, simultaneously enameled on both sides, in a single high-speed operation.

**THIS
SIMPLE
BAR...**

**...may stop your
STATIC TROUBLE**

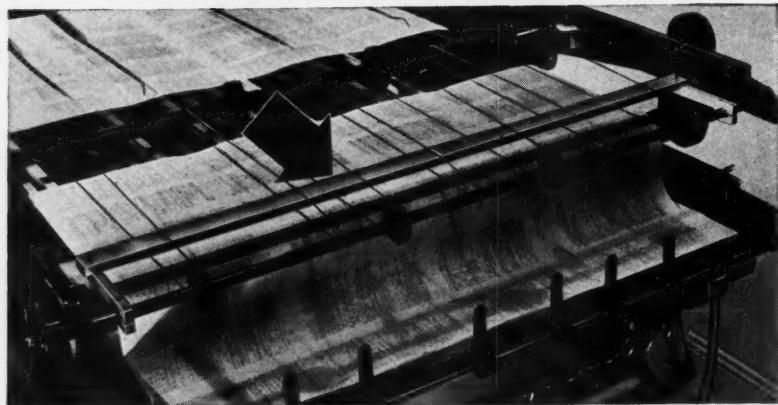
Its appearance is misleading. It looks too simple to be effective. But the Ionotron Static Eliminator® has eliminated static troubles, in hundreds of installations, on a wide variety of printing presses and related equipment. They range from single-color flat-bed presses such as the Miehle to high-speed multicolor rotogravure presses such as the Hoe.

How Ionotrons work

Ionotrons continuously emit alpha rays, which remove static charges by ionizing the air in the static zone. Sealed in a metallic bar is a strip of foil that contains a highly diluted and carefully controlled amount of radium—the only long-lived emitter of alpha rays that is commercially available. The action is continuous for the life of the printing equipment. No electric power or gas is needed, and there's no operating cost.

How safe are Ionotrons?

Like a flame, an electric circuit or a fast-moving press roll, the active source of the Ionotron could be so misapplied that a potential hazard would result. Properly installed, however, there is no danger to personnel, product, or equipment. Accu-



rate test instruments are at hand to prove that the installations are well within the conservative safety limits established by health authorities and other experts in this field.

On all Ionotron installations, an adequate safety factor protects even those operators who may depart from normal positions and procedures on the job. We will not recommend or furnish Ionotrons for installations where press construction does not permit effective shielding or if operating procedures do not permit compliance with instructions.

How much do Ionotrons Cost?

Average installations of Ionotrons on a standard flatbed press such as the Miehle range from \$350 to \$600. On multicolor rotogravure presses, a complete static-elimination installation may involve as many as 12 sepa-

rate bars and cost some \$1,500. But—the Ionotron's first cost is the *only* cost. Once in place, the *only* maintenance required is an occasional wipe with a soft cloth. Because Ionotrons are such efficient static eliminators, they permit increased press speeds, reduce spoilage and improve press work. Press jogging is so even that final hand jogging prior to folding can be eliminated.

Send for Free Bulletin

Along with factual information on the Ionotron, U. S. Radium has a simple questionnaire form ready to send you. Filled out and returned to us, it very likely will permit us to tell if your static problem can be solved in this way, and whether the Ionotron can pay its way in a successful installation in your pressroom. Just fill in and mail the coupon below.

Just Mail This Coupon!

*Dept. 912, U. S. Radium Corp., 535 Pearl Street, New York 7, N. Y.

Please send me a free copy of the illustrated bulletin, "Ionotron Static Eliminator Applied to Printing Presses." Also include detailed questionnaire concerning specific static problems.

Name _____ Title _____

Company _____

Address _____

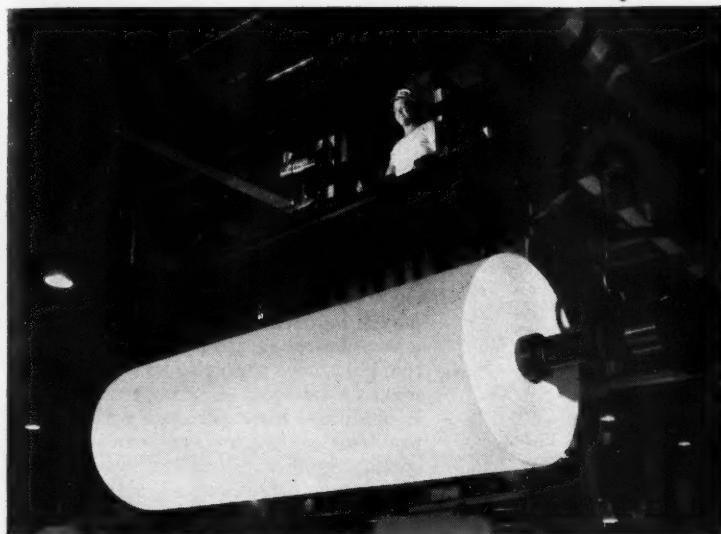
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*If your company is located in Canada or the British Commonwealth, please send coupon to Eldorado Mining & Refining (1944), Ltd., Ottawa, Ont., Canada.

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EASY DOES IT! THAT'S 3 TONS OF NEW TRUFECT READY FOR SUPERCALENDING!

Now you can make every impression a far better impression—without an increase in printing cost! For Kimberly-Clark's four new fully-coated papers with new fiber, new formula, give you premium quality press performance and reproduction—at the cost of ordinary paper!

You'll see new whiteness and brightness, feel new smoothness, in all four Kimberly-Clark papers. In make-ready, on large or small presses,

you'll discover new economy and dependability. Finally, in comparing reproduction with that of any other paper, at any price, you'll agree there's a striking new difference in the quality of printing achieved—with less waste.

So, regardless of your paper requirements—for long runs or short runs, advertising pieces, magazines or house organs—look to Kimberly-Clark for printability at its best.

Before choosing any printing paper—Look at Kimberly-Clark coated papers

New HIFECT*—Enamel—with sulphate-cooked fibers added, permanence, foldability, dimensional stability make Hifect ideal for covers or any fine letterpress printing.

New LITHOFECT*—for finest offset printing. Provides a moisture- and pick-resistant coating. Offers outstanding foldability. Renders colors without loss of density.

New TRUFECT*—whiter, smoother, folds even better than before. Trufect, for letterpress, offers faster ink setting time, greater press dependability, finer reproduction.

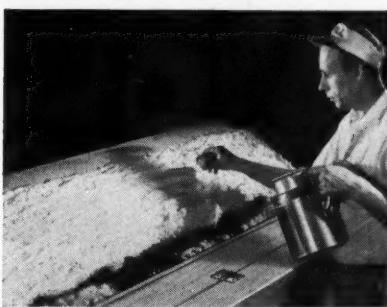
New MULTIFECT*—an economy sheet for volume printing. Now Multifect has added strength, better foldability, greater uniformity ream-on-ream than ever before.



Quick death for bark! In huge rotating steel drums, logs are stripped of bark as they pound and rub together. Removal of all such undesirable elements helps make Kimberly-Clark papers whiter, cleaner, smoother. And for greater strength, exclusive new LongLac fibers are now included in all four coated papers.



"Face powder" for a paper's "complexion"! As an aid in imparting the proper surface to all Kimberly-Clark papers, only soft, white clay of face powder texture is used in the coating formulation. And now, a finer balance of coating ingredients gives this paper the smoothest printing surface in Kimberly-Clark history.



How bright is bright? At Kimberly-Clark the brightness test tells—and as groundwood stock is dewatered, each sample taken must pass this test. It's just one of 79 checks on paper quality made from tree to press—79 reasons why Kimberly-Clark papers give you the press performance and reproduction of *higher-priced paper*.

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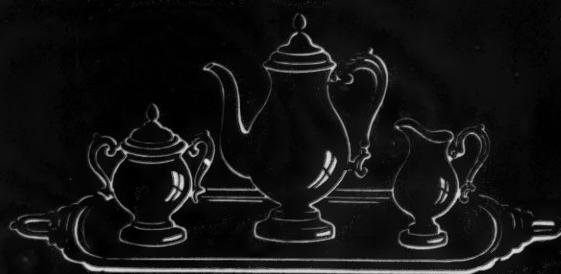


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WHEN you choose the *right* paper for any printing job you add extra quality to the fine art and typography which carry your selling message. That's why Oxford Papers can help you to increase sales for sewing machines, silverware, or any other product, because they add greater effectiveness to the printed material you produce or buy. There is an Oxford coated or uncoated grade to meet your every requirement—each one is produced with all the skill and craftsmanship inherent in over fifty years of fine paper making experience. Specify Oxford for your next brochure, label, box-wrap, catalogue or direct mail piece, and see for yourself how much you save from finer press performance—how much you gain from Oxford quality.

Oxford Papers Are Good Papers to Know

Whether the job calls for letterpress, offset, lithography, or rotogravure, you can be sure of an Oxford grade that's right for *your* needs—right in printability, right in pressroom economies. Here are six Oxford grades it pays to remember—and use:

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ENAMEL	ENAMEL
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MAINEFOLD	CARFAX ENGLISH
ENAMEL	FINISH
•	•
ENGRAVATONE	DUPLEX
COATED	LABEL

* * *

Your Oxford Paper Merchant Is a Good Man to Know

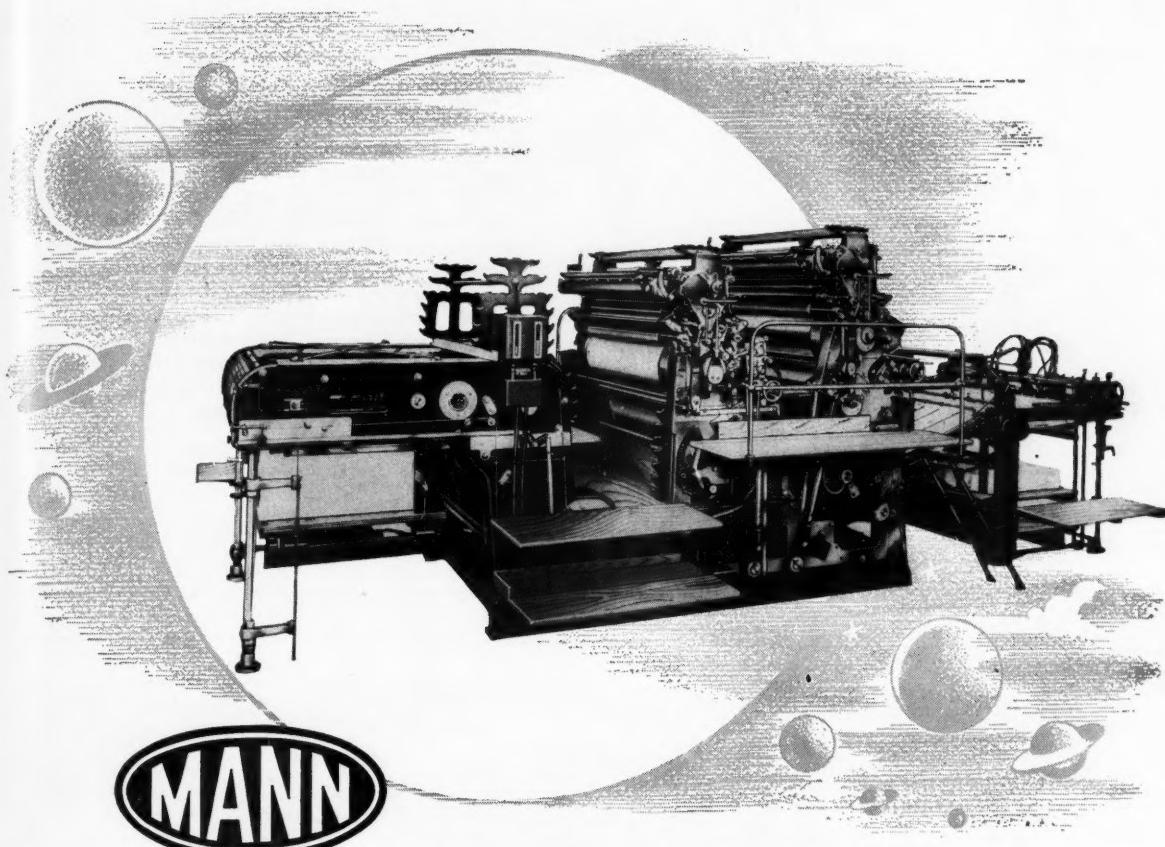
The service of your Oxford Paper Merchant is as dependable as the fine papers he carries—and you can find it a practical help in your business, too. He knows paper, to be sure, and makes a business of prompt service. In addition, his experience with the problems of paper users can often spark suggestions that can save you time, worry and dollars as well. There is an Oxford Paper Merchant near you in any of 68 principal cities from coast to coast. Get in touch with him today and ask for a copy of the helpful Oxford Paper Selector Chart, or write direct to us.



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The swing is to MANN Offset Presses. Not only because Mann has perfected all the usual press features to the highest degree but also because Mann provides many proved, exclusive features which assure better quality work, at far lower costs.

For example:

Exclusive Floating Impression, without bearer contact, permits a true kiss touch, and eliminates slippage and streaks and reduces plate wear. Massive construction, with low center of gravity, eliminates register-ruining vibration. Hydrostatic water control, on larger models, is a convenience and time-

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And MANN presses are available in a broad line, including seven one-color, and six two-color presses in sheet sizes from 22" x 34" to 43" x 65". Also in a sheet-fed perfector model, sheet size 38" x 53½".

For the complete story on these presses, which lead in 55 countries of the world, just phone your nearest ATF Representative. You'll quickly recognize the new world of profit which MANN presses afford.

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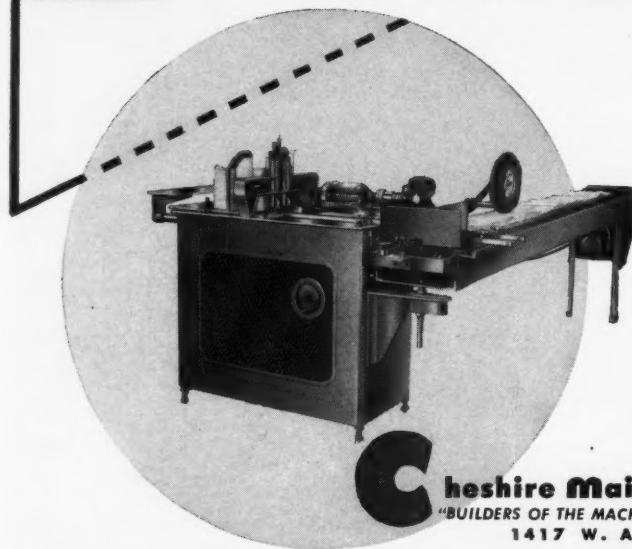
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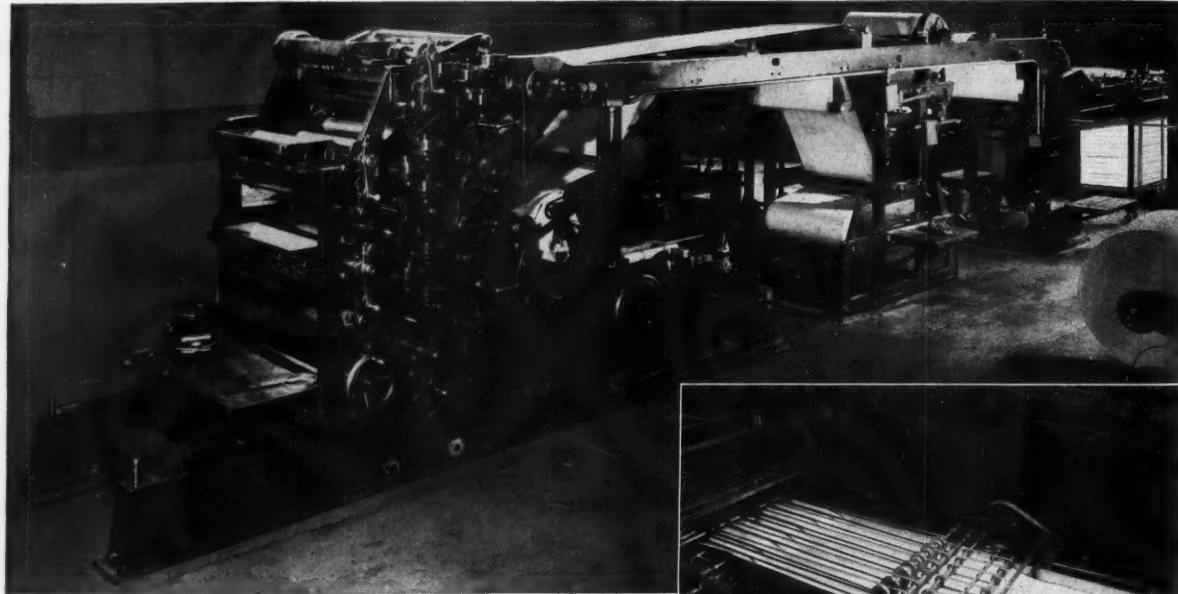
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Cheshire offers the modern answer, regardless of the size of your mailing job. From the largest, high speed machines used for mailing mass-circulation periodicals down to low-cost semi-automatic equipment for fast mailing of letters, folders, pamphlets, etc. There's a size and speed to fit your needs. All automatically cut and attach addressed labels at higher speeds and lower costs. There's flexibility, too—can be used with Addressograph, Speedamat, Elliott, Pollard-Alling and other roll strip methods, as well as with Continuous Pack form labels.

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Write Your Requirements*



The Easiest to Operate . . .

4 to 8 color Rotary Letterpress ever built!

The plate and packing cylinders of Hess & Barker's Press are quickly, easily and comfortably accessible with the turn of a crank. Registering plates is quick, easy and accurate because of the grooved plate cylinders. Roller adjustments are easily and exactly made with the turn of a screw. Fountain setting is easy and positive because of the open accessibility and full color is held throughout the entire job.

Send for the new 16 page booklet "At the End of the Rainbow is Your Pot of Gold".

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An Invitation TO ALL PRINTERS,
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**TEST IT
YOURSELF**



Nekoosa Bond advertisements in *The Saturday Evening Post*, *Time*, and *Business Week* are inviting everybody to "TEST IT YOURSELF." Tear it—and feel the built-in strength. Erase on it, typewrite on it, write on it—and you'll appreciate its superb finish. These simple tests cannot duplicate the precision-instrument tests made at our mills. But they will give you a pretty good idea why AMERICA DOES BUSINESS ON NEKOOSA BOND.

Nekoosa-Edwards Paper Company • Port Edwards, Wisconsin.

NEKOOSA BOND



Take a look at BETSY
'round and 'round she goes . . .
and as she does your PROFIT GROWS!

As the stock supply tables of this new automatic collator revolve into position where grippers gently pick the top sheet from each pile, you will find that you are getting production which would normally require at least three girls to produce . . . with BETSY and only one operator.

Betsy will collate sets of as many as eight separate sheets of maximum size 12" x 18", placing them in jogged position on the delivery pile. Collating rate is 8,000 sheets per hour. Cost is very reasonable. Write Dept. B-1 for complete information.



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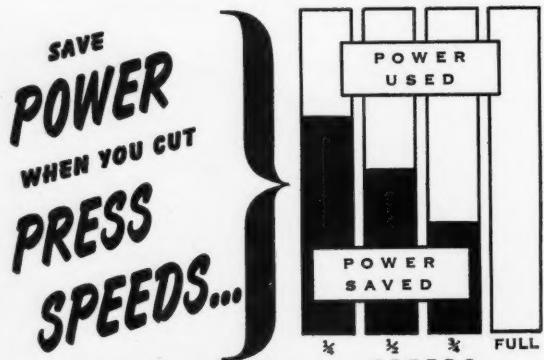
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TOP PERFORMANCE**
PRECISION CHARACTERS
HIGH-SPEED LOCKING DEVICE
ALL ALLOY STEEL PARTS
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BUILT by ROBERTS MASTER CRAFTSMEN



USE STAR-KIMBLE LK MOTORS

Stepless wide-range speed adjustment in either direction of rotation — merely by shifting motor brushes. The right speed for every press run.

Power consumption reduced in proportion to speed — no power wasted in resistors. Simple, efficient remote control — by convenient hand lever or foot pedal.



Write for Bulletin B302 describing these single-phase, brush-shifting repulsion motors.



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MOTOR DIVISION OF
MIEHLE PRINTING PRESS & MANUFACTURING CO.

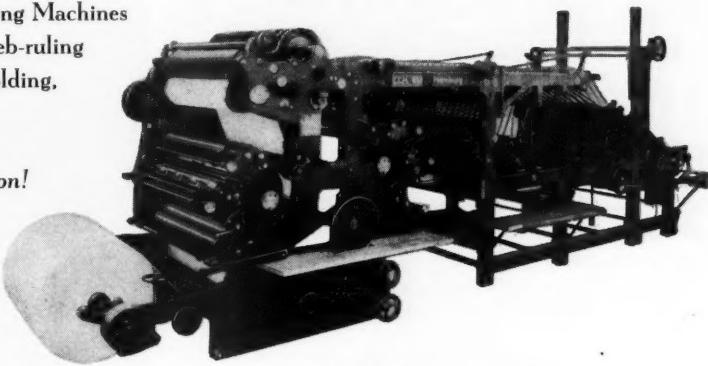
200 Bloomfield Avenue Bloomfield, New Jersey



Amsterdam Continental says . . .
for every ruling job, if you want it fast and economical
there's a way where there's a **Will**

Will Rotary Ruling Machines provide roll-fed, two-side web-ruling and cross-ruling, cutting, folding, counting, cover inserting and, if desired, stitching *all in one operation!* Can accommodate up to 8 perforating heads. Unique unified operation saves time, cuts costs, speeds production.

Write for full data.



This ad set in Studio, Egmont Family

Amsterdam Continental
Types and Graphic Equipment Inc.

268-276 Fourth Avenue, New York 10, N.Y.

*Plans for
the future...*

Here at Graphic Arts we are continually developing and improving our reproduction processes in order to give you top quality plates in the shortest possible time. Our efforts have effected worthwhile economies for more than 200 leading printers and lithographers throughout the United States who look to us for photoengravings; offset separations and plates; photography, including kodachromes, ektachromes, and dye transfer prints; and commercial art covering all types of copy preparation for reproduction. Why not include our complete service from the first idea to the press in YOUR PLANS FOR THE FUTURE.



GRAPHIC ARTS CORPORATION OF OHIO
MAKERS OF FINE PRINTING PLATES

TOLEDO, PLANT
110 OTTAWA ST.

DETROIT BRANCH
825 W. ELIZABETH

CHICAGO OFFICE
222 WEST ADAMS

NEW YORK OFFICE
148 W. 23rd ST.

200 FACES

ARE AVAILABLE FOR
IMMEDIATE DELIVERY

*Write for Our New
REVISED PRICE BOOK No. 8*

This is the number of type faces carried in stock, many of them exclusive designs available only at L. A. Type. We can also furnish Spanish accents for most of the fonts. All display type is cast from hard foundry metal to rigid specifications and correct alignment.

PRECISION CAST TYPE

L. A. TYPE FOUNDERS, INC.

225 EAST PICO BOULEVARD • LOS ANGELES 15

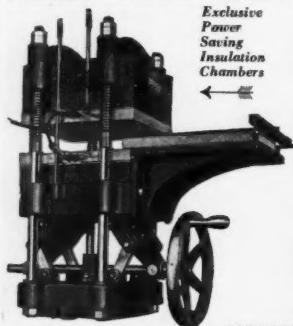
MONOMELT COMPANY

THE MONOMELT
THE PLANE-O-PLATE
THE HYDRO-CASTER
MONOMELT POWER SHEARS
MONOMELT MOLDING PRESSES
PLASTIC PLATE CURVER
VINYLITE AND ELECTROTYPERS
SUPPLIES

BAKELITE MATRIX
(Processed by Monomelt)

1611 N. E. Polk St.
Minneapolis, Minn.

MAKE YOUR OWN



Rubber Printing Plates

Extreme Precision
Tremendous Power
Maintained Pressure
Power Economy
Connects to 110 V.
Thermostatically Controlled

The Eva-Press

Write for Literature
AMERICAN EVATYPE CORPORATION
Deerfield, Illinois

Platens 11 x 13 in.

"The NOTEBOOK of a PRINTER"

Smart, NEW, modern format and editorial
and . . . cost to you cut in TWO

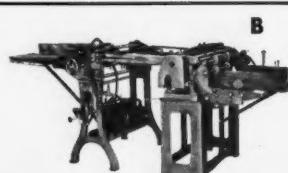
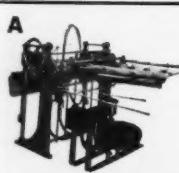
USE it exclusively in your area . . . to meet your WAR-time musts.

● For WAR takes your salesmen and printers. It keeps you from calling on and selling to ALL of your prospects and customers. They forget you. Without a house-organ, you sell and solicit only the printing buyers who buy "today." All others are side-tracked, forgotten, become strangers; they resent it, and . . . your competitors take them.

Use "The Notebook." It pinch-hits for the salesmen you can't get. It calls monthly on every prospect and customer. You wouldn't spend a minute to plan, write or print it.

Commercial Printers, address:

OREN ARBOGUST, 228 N. LaSalle St., CHICAGO 1



4 DIFFERENT McADAMS PNEUMATIC FEEDERS

- A—Standard size feeder
- B—Continuous stream feeder
- C—Heavy duty feeder
- D—Small sheet feeder

GET A McADAMS PNEUMATIC FEEDER FOR FAST PRODUCTION AND YOU'LL START RIGHT WITH HIGH SPEED AND EFFICIENCY

All McAdams feeders are universally built to fit any make of machine. High speed can be obtained up to 8500 sheets per hour. New mechanical devices safe-guard absolute registration. The latest pneumatic air-wheel principle is unsurpassed for smooth running and ease of operating.

Illustration A—Standard N.F. feeder is adaptable for ruling, perforating, gluing, slitting, folding, spot carbon and silk screen machines.

Illustration B—Continuous stream feeder is adaptable for perforating and gluing machines.

Illustration C—Heavy duty feeder is adaptable for printing presses, playing card, varnishing and embossing machines.

Illustration D—Small sheet feeder—new style—adaptable for imprinting rotogravure presses and multigraph machines.

Write for Feeder Information I-1.

JOHN McADAMS & SONS, INC.
ALBERT BROADMEYER, PRESIDENT
20-22 KNIGHT STREET • NORWALK, CONN., U.S.A.
ESTABLISHED 1842

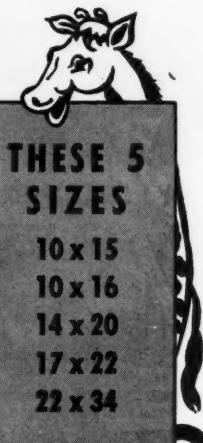
"A FEEDER FOR EVERY PURPOSE"

McADAMS PRODUCTS

- PEN RULING MACHINES
- DISC RULING MACHINES
- PAPER MACHINES
- PNEUMATIC FEEDERS
- ROLL CUT-OFF FEEDERS
- ELECTRONIC INSERTERS
- SINGLE BLADE FOLDERS
- RULING INKS
- RULING PENS
- BOOKBINDERS TOOLS

**PRE-SENSITIZED
PLATES
HAVE NOW**

**GROWN
UP**



Now you can get the speed and economy of pre-sensitized plates for your larger presses. Having proved their usefulness on small presses, offset lithographers can now do a greater variety of work with these easy to handle plates. Everyone who has used them is enthusiastic — you'll be too.

STILL JUST 2 SIMPLE STEPS

Expose and develop — that's all you do to get a good press plate with these larger sized pre-sensitized plates. Write today for complete information.

The new Pre-sensitized plates are made by Keuffel and Esser Co. and distributed by Litho Chemical and Supply Company and its dealers from coast-to-coast.



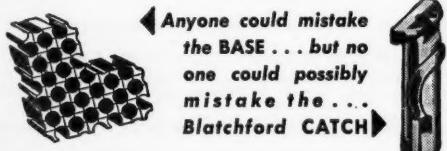
**The "HOLE" is only part
of the Story**

BLATCHFORD originated the "honeycomb" type of base. Others were quick to copy it.

But the "hole" was only part of the Blatchford basic improvement in plate mounting! There was a stronger catch . . . there was a positive anchorage provided in each hole for the catch . . . there was a scientific pattern created to permit margins between plates as small as $\frac{1}{8}$ -inch with absolute security and rigidity.

It is the whole system . . . rather than the "hole" pattern . . . that makes Blatchford practical, safe, speedy and economical.

Buy Blatchford . . . and be sure!



E. W. BLATCHFORD CO.

Branch of National Lead Company

111 Broadway
New York 6, N. Y.

900 W. 18th St.
Chicago 80, Ill.

Please Mention THE INLAND PRINTER When Writing To Advertisers

WESTERN

HONEY-

COMB

Cylinder

for

Better Printing On Curved Plates

- Uniform foundation gives plates proper support
- This prevents plates from cracking
- Thousands of holes allow you to hang plates closer
- Register is improved—there is less paper wastage
- Permits faster press preparation and better printing
- In many cases we can honeycomb your old cylinders

WIRE, WRITE OR PHONE TODAY

WESTERN
PRINTING MACHINERY CO.

3519 N. SPAULDING AVE.
CHICAGO 18

manufacturers
of 3rd and 4th color
units for all Miehle
flat-bed
presses

**CUT COSTS by Reducing
Standing Time with . . .**



The Taylor REGISTERSCOPE enables fast, accurate register of an entire form on your imposing surface BEFORE going to press. If any moves are then required they will be found to be the slightest. Standing time is reduced, press runs get started appreciably sooner, production costs are cut.

The Taylor REGISTERSCOPE is a modern device based on optical principles which is mounted right on your conventional semi-steel imposing surface. It is available in all standard sizes. Also available is the REGISTERSCOPE Junior, a smaller machine developed to handle forms for smaller presses. Easy to operate, your stonemen can put the REGISTERSCOPE to work without instruction; it will soon repay its original moderate cost and continue to produce additional profits. Find out how it can cut costs, increase productive press time in your plant. For full information write:

TAYLOR MACHINE COMPANY

Room 302, 210 Guilford Avenue, Baltimore 2, Md.

FLETCHER

WATERMARKED SULPHITE DISTRIBUTED BY LEADING PAPER MERCHANTS

FLETCHER



PAPER COMPANY
ALPENA, MICHIGAN

MANIFOLD

The R & B EXTENSION DELIVERIES

for MIEHLES, BABCOCKS, PREMIERS
and other presses

AUTOMATIC PAPER LIFTS

Special purpose equipment for the
Graphic Arts Industry

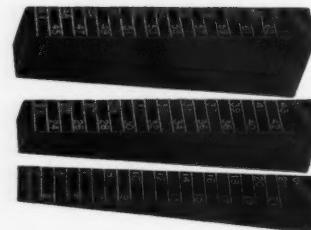
CONSULT US ON YOUR PARTICULAR PROBLEM

THE RATHBUN & BIRD COMPANY, INC.

DESIGNERS AND MANUFACTURERS • FOUNDED 1898
DEPT. I 379 WEST BROADWAY NEW YORK 12, N.Y.

SCREEN SEPARATION GAUGES

For obtaining
correct separation
and truing up
screen and
negative



THE DOUTHITT CORP. 680 E. Fort St.
Detroit 26, Mich.

VANDERCOOK PRE-PRESS EQUIPMENT

Manufactured by the largest producer of proof presses
and other pre-press equipment for letterpress, offset
and gravure. Write for a catalog.

VANDERCOOK & SONS, INC.
900 North Kilpatrick Avenue • Chicago 51, Illinois



House Organs for Printers

GET MORE BUSINESS — BUILD GOOD WILL
TWO PUBLICATIONS TO CHOOSE FROM

The Right Hand

20 pages - Oldest and largest publication.
Enjoyed by Printers' Customers from
coast to coast.

PRESS PROOFS

8 pages - 5½x8½ - Two colors.
A NEW and popular publication.

EXCLUSIVE USE IN YOUR COMMUNITY

Both are completely printed and personalized, ready for monthly
mailing. Will do a wonderful job for YOU!

200 copies monthly only \$13.00

Write TODAY for sample copies and FULL INFORMATION

DEXTER PUBLICATIONS

4615 No. Clark St.
Chicago 40, Ill.

SPECIAL NUMBERING MACHINES FOR ALL REQUIREMENTS



Above: Model 45
Plungerless. Operated by Rod which is
oscillated by plunger located outside of
printing form.

WRITE FOR SPECIAL FOLDER

AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES., BROOKLYN, N.Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

FOR SALE

One of the most progressive and modern printing houses in the Ohio Valley will entertain offers to purchase their complete plant. Steady growth of business has been matched by the acquisition of modern equipment in letterpress, offset and bindery departments. Present owners looking forward to retirement.

BOX No. J-1446, The Inland Printer
309 W. Jackson Blvd., Chicago 6, Illinois

Convince Yourself WITH THIS TEST!

**See How VOLAX Removes
Printing Ink COMPLETELY
without Irritating Skin!**



1. Ask a pressman to dip his hands in printing ink — it's stubborn . . . hard to remove.
2. Have him use VOLAX Hand Cleaner—ink's off in a jiffy—and safely too!

Your DOLGE Service Man will be glad to demonstrate

VOLAX is designed for heavy-duty skin cleansing. It contains mild soaps, water softener and friable volcanic ash . . . removes ground-in printer's ink with a gentle, non-irritating action. VOLAX is the specific cleaner for tough, ground-in dirt and ink discoloration.

VOLAX



DRUPA 1951

INTERNATIONAL EXHIBITION

Printing and Paper

DUESSELDORF, GERMANY

May 26—June 10, 1951

Printing machines
Paper converting machinery and accessories
Raw materials and auxiliaries
Graphic products
Paper and cardboard processing
Advertising art

Enquiries: Nordwestdeutsche Ausstellungs-Gesellschaft m.b.H., Dusseldorf, Ehrenhof 4, Tel. 10 301

NOW you can get four sizes of this NEW type face:

M&H 20th CENTURY ULTRABOLD CONDENSED ITALIC

Sizes now ready are 18, 24, 30 and 36 point.

Eventually, as matrices are completed by the manufacturer, we will have this new series in all sizes, 8 point to 72 point inclusive.

Place your order now so we can ship you all sizes of this type as they are available.

MACKENZIE & HARRIS, INC.

*Typefounders and Typographers
659 FOLSOM ST., SAN FRANCISCO 7, CALIF.*

*M&H Types also carried in stock by HARRY W. BRINTNALL CO.
and WESTERN NEWSPAPER UNION branches in Pacific area*

**INVESTIGATE
THE
ADVANTAGES
OF**

ATF

**KLINGROSE
ROTOGRAVURE**

THE GREATEST VALUE IN THE ROTOGRAVURE PRESS FIELD



Write for illustrated brochure and details on the complete line of ATF-Klingrose Rotogravure Presses.

AMERICAN TYPE FOUNDERS

KLINGROSE GRAVURE DIVISION

150 20th STREET • BROOKLYN 32, NEW YORK

classified buyers' guide

BOOK BINDING

J Engdahl
Bindery

EDITION BOOK BINDERS

"Books Bound by Us Are
Bound to Satisfy"

1056 W. Van Buren St.
Chicago, Ill.
Telephone MOnroe 6-6062

BRONZERS

- MILWAUKEE BRONZERS—For all presses. Some rebuilt units. C. H. Henkel Mfg. Co., W. Mineral Street, Milwaukee, Wis.

CONSULTING SERVICES

CONSULTING SERVICES—LITHOGRAPHY

Methods set up, or revised, for best offset quality. Troubles traced and corrected. Personnel trained in your plant. Special problems. Written reports. References.

PAUL W. DORST
LITHOGRAPHIC CONSULTANT
3373 Morrison Ave., Cincinnati 20, O.

CALENDAR AND CALENDAR PADS

- CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imp'tg. Co., 80 Franklin St., New York, N. Y.

FOR SALE



RICHARDS' EXPERIENCE PAYS OFF
Let us help you sell Die-Cut Printing
Ask for Goose Book full of ideas
J. A. RICHARDS CO., Kalamazoo, Mich.

FOR SALE

Los Angeles Typographic Plant, established over 20 years, Lino, Mono, Hand-set facilities. Fine clientele. Rare opportunity. Illness, reason for selling.

Write—Berghoff Advertising Agency
915 N. LaCienega—Hollywood 46, Cal.

FOR SALE (continued)

Harris 41x54 LB Offset
12x18 C&P Rice Auto. Unit
No. 3 Miehle Hand-Fed Cylinder
Cleveland Auto. Folder, 26x40
Christensen Gang Stitcher
Sheridan (Rowe) Three-Knife
Continuous Trimmers
Bronzer—Kohma 36" Portable
Model 31 Lino With Quadder
And 6 Mold Disc
30 Full Lino Magazines
75 Fonts Lino Mats
Vandercook Proof Press 320G
Rouse Band Saw, Brand New
Miller Saw
Type Cabinets—Galley Cabinets
Monotype Casters—Molds, Mats
Monotype Giant Caster With 60
Fonts—Latest Faces
Universal Mono-Tabular Rule
Form Outfit, Complete

J. SPERO & COMPANY
549 W. Randolph, Chicago 6, Ill.
Telephone ANDover 3-4633

FOR SALE (continued)

STOCK
P
H
O
T
O
S



IDEAS on a platter
for you

Art easy to use and economical
Request FOTO-LOG 4
from COBB SHINN TODAY.
This 64 page, size 9 x 12 plastic
bound Foto-log shows over one
thousand photographic subjects
offered in 8 x 10 Glossy Prints
at \$7.50 each.

Foto-log 4 is FREE Write TODAY

COBB SHINN

721 Union St., Indianapolis 25, Ind.

Insist on Megill's
Gauge Pins
for use on all Job Presses

MEGILL'S PATENT

Spring Tongue ®
GAUGE PINS \$1.00 doz. with extra Tongues

MEGILL'S PATENT Original Steel ®
GAUGE PINS

HEAD 12, 15 OR 18 PT HIGH - 75c DOZEN

Remember, ONLY MEGILL MAKES
SPRING TONGUE GAUGE PINS.

THE

EDWARD L. MEGILL COMPANY

The Pioneer in 1870
763 ATLANTIC AV., BROOKLYN 17, N. Y.

RUBBER and PLASTIC



Li-Pi Company
1000 BROADWAY KANSAS CITY 6, MO.

• BOOKBINDERS' MACHINERY: New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago.

(Continued on next page)

Classified Buyers' Guide (continued)

FOR SALE (continued)

FOR SALE

ATTRACTIVELY PRICED —
REMOVAL 30 DAYS

**Cottrell 32 page, 2 color,
49 $\frac{3}{4}$ " cut-off, page size
9" x 12", spiral grooved
cylinders.**

**Cottrell 64 page, 2 color,
page size 8 $\frac{3}{4}$ " x 12 $\frac{1}{4}$ ",
49" cut-off spiral grooved
cylinders.**

Rowe Continuous Trimmer

Details on request

NORTHERN MACHINE WORKS

323-29 No. 4th Street, Philadelphia, Pa.

Beall's Better Belts

for the Miehle Vertical

The "10-W" is

Pre-stretched • Better Built
(With Sea Island Cotton, Rayon and a
Secret Composition - no rubber)

* Impervious to Oil

* Doubly Guaranteed

Against stretching more than 1"—or breakage.
(6 month Guarantee on service basis or money
back).

\$10.40 POSTPAID

NOT AVAILABLE FOR LATE MODEL V-50
Order these PINK belts today and be belt happy.

Jack Beall Vertical Service
641 S. Dearborn St., WE 9-7407 Chicago 5, Ill.

EFFICIENCY +

2 Miller Major 4 track automatic
presses 28x41

Miehle 46 Two Color 32x45 $\frac{1}{2}$
chain dlyv. new December '48

Miehle 41 Single Color Unit

28x40 $\frac{1}{2}$ serial 19064

Miehle No. 4-4R Unit No. 14600

3 Miehle Verticals V-45, V-50

Miller Hi-Speed, swing back feed

Seybold and Diamond 34 $\frac{1}{2}$ "

Cutters

Miller Two Color Unit 23x36

Rosback Pony Gang Stitcher A.C.

TYPE & PRESS

OF ILLINOIS, INC.

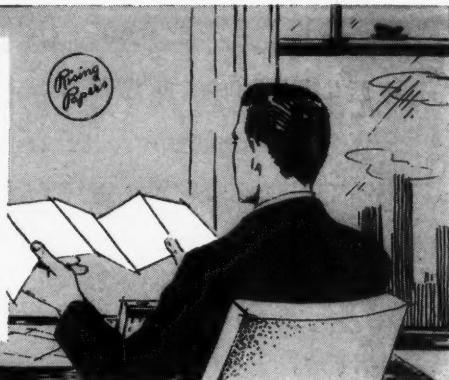
New and Precision Rebuilt Equipment
3312 N. Ravenswood Ave.

Chicago, Ill.

• 2 Miller Simplex Presses, 20x26, Serial No.
156 and 280, A.C. Electrical equipment. Good
condition. \$3000.00 each, F.O.B. our floor. This
is a real buy. ARONSSON PRINTING COM-
PANY, 2001 W. Lafayette Blvd., Detroit 16,
Michigan.

(Continued on next page)

**For direct
mail pieces
of superior
quality**



IT ISN'T SURPRISING—THAT PRINTERS SAY RISING!

If you want to put your best foot forward in a prospect's door—mail-wise, that is—take your printer's advice. He will tell you to have your sales message, brochure or booklet printed on Rising.

And he should know! He has been getting nothing but the finest printing results from Rising Papers—results that are a credit to his craftsmanship and to the finer quality of Rising Intralace.

Rising Intralace

1. has a distinctive pattern appearance.
2. is new brilliant white.
3. is inexpensive.
4. has envelopes to match in 5 sizes.
5. is specially sized for offset and gravure.
6. has an excellent surface for letterpress.

**WHEN YOU WANT TO KNOW
...GO TO AN EXPERT!**

Rising Papers

**ASK YOUR PRINTER
...HE KNOWS PAPER!**

This is the first of a new series of ads
appearing in a long list of executive ad-
vertising and sales promotion magazines

Intralace is Interlaced with Fine Printing Results and Good Profits

While Rising advertising has changed in form, the theme identifying you as a paper expert to the reader continues.

Your paper recommendation is the result of long experience. And we feel quite sure that this long experience has thoroughly established Rising Papers as the kind that always give you quality results—and your customers sound satisfaction.

This is why we have no hesitancy in letting readers know that when they "want to know, go to an expert." Your word is their guide to quality papers, regardless of the job. And when it comes to quality papers, we feel certain "Rising" is the first word that comes to your mind.

ASK YOUR PRINTER...HE KNOWS PAPER



Rising Papers

PRINTING AND TECHNICAL

Classified Buyers' Guide (continued)

FOR SALE (continued)

**FOR
SALE**

Guaranteed O.K.

Model 8-42 'em Linotype
Model F2-1 Intertype Mixer
Model C3SM Intertype
Model C1SM Intertype
54" Seybold 20th Century Cutter
auto clamp, power back gauge
Potter Offset, 34x44, Dexter Suction
feeder, high pile delivery
Seybold Dayton 3-knife trimmer
11 box 9x12 Juengst Gathering
Machine
Dexter 121 quad folder, 41x62
with perforator
Model B Cleveland Folder, continuous
or pile feeder

EPCO ERNEST PAYNE CORP.
42 BEEKMAN STREET • NEW YORK 7, N.Y.
TELEPHONE BEEKMAN 2-1791

• AN EXTENSIVE LINE of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans.

HELP WANTED

**Layout and Production
man or woman wanted**

for small monthly magazine in New York area. State age, education, experience, salary, and photograph if possible. Replies will be kept confidential.

Box J-1444, *The Inland Printer*,
309 W. Jackson Blvd., Chicago 6, Illinois

• SALARIED POSITIONS, \$3600 to \$30,000. This confidential service for outstanding men who desire a new connection, will develop and conduct preliminary negotiations without risk to present position. Send name and address for details. Tomsett Associates, 1208 Berger Bldg., Pittsburgh 19, Pa.

• WANTED—Executive to come in as assistant to President and General Manager of Office Equipment, Printing and Bookbinding Plant. Write Tom L. Ketchings, Personal, Care of Tom L. Ketchings Co., Natchez, Miss.

• ESTIMATOR—Man fully experienced on rotary, flat bed and McKee press work. Pamphlet bindery and mailing experience also necessary. Large Midwest plant. Include age, experience and salary desired in reply. Box J-1445, *The Inland Printer*, Chicago 6, Illinois.

INSTRUCTIONS

LINOTYPE-INTERTYPE INSTRUCTION
Ohio Linotype School
Logan, Ohio

MAILING LISTS

• MAILING LISTS furnished free—We charge only for addressing. Speedaddress-Kraus Co., L. I. City 4, N. Y.

MOTOR CONTROL AND EQUIPMENT

• CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery, 3405 W. 47th Street, Chicago 32, Illinois.

REPRESENTATION WANTED

• SALES & ORDER BOOKS — BUSINESS FORMS, One-Time Carbon Forms, Envelopes and Tags. Free Illustrated Price Lists. ERSICO, Cor. Compton Avenue, Bronx 61, N. Y.

(Continued on next page)

**ELIMINATE curled stocks
poor register...static troubles**

DUE TO DRY AIR!

with the low cost
easily installed

Walton
**HUMIDIFICATION
SYSTEM**

**PROTECTS COSTLY
PAPER STOCKS — IMPROVES
PRINTING QUALITY**

Now, complete protection from dry air problems is available without costly compressors, troublesome drains and duct work. WALTON Humidifiers require only a simple electrical and water connection, use no floor space and can be installed quickly, without interrupting normal production. Find out now, how WALTON Humidifiers provide complete protection, economically, from dry air—the primary source of curled paper stocks, poor register and production-slowness static.

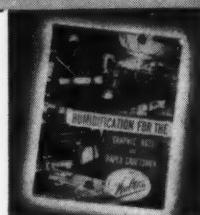
SEND FOR THIS HELPFUL BOOKLET! Explains the many cost-saving advantages of low-cost WALTON Humidifiers. USE COUPON BELOW!

WALTON LABORATORIES, INC.
IRVINGTON, NEW JERSEY

Please send complete data to

IP-1-51

NAME _____ TITLE _____
COMPANY _____
STREET _____
CITY _____ ZONE _____ STATE _____



**Amsco
Chases**

- ★ Electric-Welded
- ★ Square and True
- ★ Absolutely Guaranteed

SOLD BY ALL DEALERS

**AMERICAN STEEL
CHASE COMPANY**

31-31 Forty-Eighth Ave., Long Island City, N. Y.

**AMERICAN
ROLLERS**
USE THEM IN 1951
FOR FINER PRESSWORK

SEE FOR YOURSELF. ORDER A SET

**AMERICAN
ROLLER
COMPANY**

1342 N. HALSTED ST. CHICAGO 22, ILL.
225 N. New Jersey St., Indianapolis 4, Ind.

(continued)

Classified Buyers' Guide (continued)

STATIONERY

- **WEDDING INVITATIONS** and other engraved stationery and fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

STITCHING WIRE

- **SPECIFY PRENTISS** Stitching Wire. Over ninety-three years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.

TYPEFOUNDERS

PRISMA

Type designed for tomorrow...expressive...effective. Cast from hard foundry metal. Sizes 24, 30, 36 and 48.

Send for New Price List

ACME TYPE FOUNDRY
633 Plymouth Court Chicago 5, Illinois

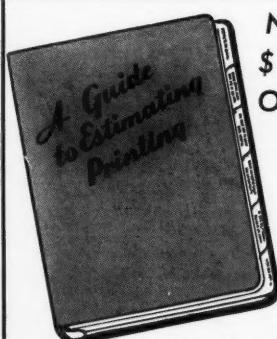
PUNCH

You will want this exclusive imported design cast by Perfection in Foundry Metal. Prices and specimens sent FREE. Fonts or sorts—18, 24 and 36 point. Write Today!

PERFECTION TYPE • INC.
ST. PAUL 1, MINNESOTA

- **DURABLE FOUNDRY TYPE:** Attractive faces, always dependable. Write for circular. Northwest Type Foundry, Minneapolis 15, Minn.

- **FOUNDRY TYPE & PRINTERS EQUIPMENT.** Catalogs sent free on request. Write Perfection Type Inc., St. Paul 1, Minn.



NOW
\$12.50
ORDER
T
O
D
A
Y

A NEW SCIENTIFIC METHOD OF PRICING COMMERCIAL PRINTING

By Ruthven K. Smith, Graphic Art Secty. and Printing Management Engineer

- Estimators, Salesmen, Plant Managers and Students will save time, money and errors. An hour or two spent in becoming familiar with tables enables anyone to determine the price of printed jobs—quickly and accurately. Printed Tab-cut Indexes permit quick, easy reference to tables.
- Covers copyfitting, paper stock, composition, makeup, lockup and color separation, presswork, ink, cutting bindery work—plus other special sections.
- Production and hour-cost tables are based on standards—not averages. Both Production - Time and Dollar - Values are shown where practicable.
- Revised and enlarged second edition gives current cost values.

NOTHING ELSE LIKE IT.

More Than 1000 Printing Plant Users. Order today from Book Department

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FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

VOLUME 126 • JANUARY, 1951 • NUMBER 4

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THE INLAND PRINTER, JANUARY, 1951, Volume 126, Number 4. Published monthly by the Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Horace T. Hunter, President; Ernest R. Gauley, Vice-President; J. L. Frazier, Secretary. (Eastern Office: 522 Fifth Avenue, New York City.) Subscription rates for United States: one year, \$4; two years, \$7; three years, \$10; single copy, 40 cents. Canadian: \$4.50 a year, single copy, 45 cents. Pan-American: one year, \$6; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$20. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions except to accord them courteous attention and ordinary care.

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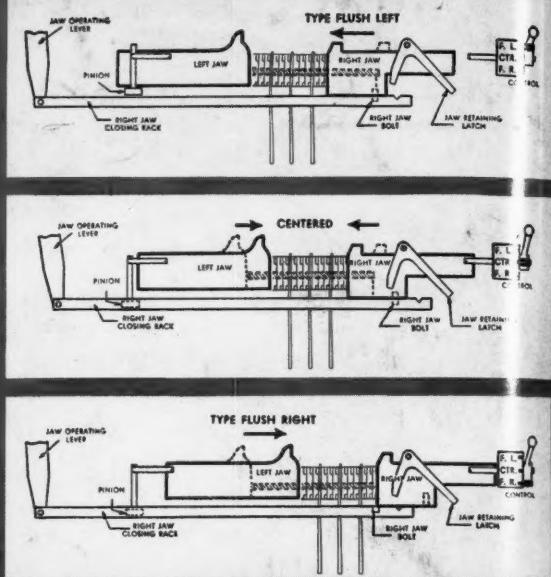
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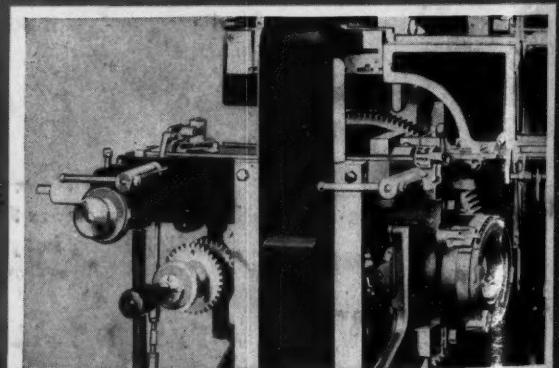
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